METAL SMITH

ART
DESIGN
JEWELRY
METAL

Kelly McDonald and Victoria McIntosh: Working in the Shed to Avoid Ballet Class

Restrung: Contemporary North American Beadsmiths

$12.00 USA & CAN
SNAGMETALSMITH.ORG

Barbara M. Berk

Sculpting with Wire

Free-standing, Wall-mounted & Hanging Sculpture

www.BarbaraBerkDesigns.com

@barbaramberk

"Aigrette"
31" H x 21" W x 14" D
Stainless Steel

Photo: Morgan Murphy

© Barbara Berk Designs, LLC 2019
All Rights Reserved

Hollis
Chitto
HECHO A MANO
830 Canyon Road ~ Santa Fe, NM
hechoamano.org ~ 505.916.1341

INSPIRE ASPIRE

SNAG

A VIRTUAL CONVENING 2021

SAVE THE DATE
June 24–27, 2021

Early Bird tickets available starting May 3

As the world begins to turn the corner on the devastation of the COVID-19 pandemic, SNAG is eager to maintain much of the thematic programming originally scheduled for our 2020 conference, while also honoring and reflecting on the new norms of our world today.

Although the conference will look different this year, SNAG is enthusiastic about what a virtual platform has to offer around broadening the access, inclusivity and diversity of our community. It will include variations on many favorite programs:

- Three Days of Speakers and Panel Discussions
- Exhibition in Motion
- Virtual Exhibition Crawl and Virtual Tours of In-Person Shows
- Student Exhibition Slideshow
- Lifetime Achievement Award Ceremony Honoring Eleanor Moty
- Virtual Vendor and Educational Institution Booths
- Education Dialogue

snagmetalsmith.org

4 FOREWORD

16 FINDINGS
New & Noteworthy
Liz Steiner

20 IN PRODUCTION
Hollis Chitto
Andrea DiNoto

22 IN THE STUDIO
Emily Culver
Everett Hoffman

26 LOOK
Iranian Contemporary Jewelry
Bahar Saghaei

30 DOSSIER
Elevated Adornment: Treasures from the High Desert
RoseMary Diaz

34 UNDER THE COVERS
The Paradoxical Power of Shaun Leane
Kate Hensler Fogarty

FEATURES

36 Kelly McDonald and Victoria McIntosh: Working in the Shed to Avoid Ballet Class
Artists with a shared interest and delight in exploring, expanding, and reconfiguring the confines of femininity. *matt lambert*

46 Restrung: Contemporary North American Beadsmiths
Nine beadsmiths whose work is moving the medium from the fringes to front and center of the jewelry field. *Jessica Todd*

REVIEWS

56 Betsy Lewis: *The Figure of the Falling*
Sarah Darro

Cover: Demetri Broxton, *If I Ruled the World*, 2019 (see p. 53)

Metalsmith is published by the Society of North American Goldsmiths

Artists. Designers. Jewelers. Metalsmiths. The Society of North American Goldsmiths advances jewelry and metalsmithing by inspiring creativity, encouraging education, and fostering community.
www.snagmetalsmith.org

Copyright 2021 by Society of North American Goldsmiths, all rights reserved. Reproduction in whole or in part without written consent is prohibited.

Metalsmith (ISSN 0270-1146) is published both in print and digital formats in February, May, August, and November by SNAG, PO Box 1355, Eugene, OR 97440, 541.345.5689, www.snagmetalsmith.org.

The opinions expressed in *Metalsmith* are those of the authors and not necessarily those of the staff or directors of SNAG or *Metalsmith*.

Membership rates: $94/year and up, full membership includes four-issue subscription to *Metalsmith*. Special rates available. Subscription to only *Metalsmith*: $33/year and up.

Postmaster/Members/Subscribers/Copies
Metalsmith is not forwarded by the post office. Send all address changes and any other requests, including missing issues, to SNAG, PO Box 1355, Eugene, OR 97440, 541.345.5689, info@snagmetalsmith.org. Claims for missing issues are accepted only if received within three months of publication.

Metalsmith is indexed in the Art Index and EBSCO Media. Newsstand distribution: COMAG Marketing Group, 155 Village Blvd, Princeton, NJ 08540.

Printed in the U.S.A.

Editor
Adriane Dalton, adalton@snagmetalsmith.org

Contributing Editor
Kate Hensler Fogarty

Advertising & Magazine Production Director
John Garbett, jgarbett@snagmetalsmith.org

Graphic Design
Heather White, Pixel37 Design

SNAG Operations Manager
Tara Jecklin

SNAG Managing Director
Kat Cole

SNAG Board of Directors
President
Patricia Madeja
Secretary
April Wood
Treasurer
Anne Havel

Kristin Beeler
Dominique Bereiter
Michael Brehl
Ben Dory
Stacy Rodgers
Elizabeth Shypertt
Demitra Thomloudis
Kee-ho Yuen

Supporters include readers like you, and
Dominique Bereiter
Michael Brehl
Alan Bremer
Susie Ganch
Otto Frei
Rio Grande

It feels like an eon since I sat in a windowless conference room—hands shaken, unmasked, shoulder-to-shoulder—with a handful of artists and writers at SNAG's 2019 conference. I had recently been named editor of *Metalsmith*, and the session was an opportunity for feedback about the magazine at a moment when my vision for it was still developing.

Afterwards, Lauren Eckert, a recent Tyler metals graduate, approached me with an idea: What about a writing contest to get new voices into the magazine? Thus, in early 2020, a call went out seeking proposals for feature-length essays from new and aspiring writers. Just over a year later, I am thrilled to present Jessica Todd's winning entry to *Metalsmith's* New Voices Writing Contest.

Todd's essay *Restrung: Contemporary North American Beadwork* is an overdue appreciation of an oft dismissed and marginalized art: beadsmithing. Her proposal, selected from twenty-seven submissions, stood out for her clarity of vision, as it not only highlighted some exceptional contemporary beadsmiths but also critiqued beadsmithing's near exclusion from critical consideration.

As Todd's proposal moved from outline to rough draft to final essay, I pondered some of the implicit questions she raised: What qualifiers for categorizing and analyzing artists and their works within this exceptionally broad field are no longer serving us? Did they ever? What hierarchies—of material, methods of making, or avenues of education and training—must we abolish to see the fullness of this field?

Therefore, all of the articles in this issue of *Metalsmith* are in conversation with these questions, to varying degrees. Two even include other beadsmiths: Andrea DiNoto's column on Santa Fe artist Hollis Chitto, and RoseMary Diaz's column on the jewelry artists of the Santa Fe Indian Market. Illusory qualities of material and form are on display in "In the Studio" with artist Emily Culver, and "LOOK" features works by contemporary Iranian art jewelers curated by Bahar Saghaei. matt lambert's feature, on Aotearoa (New Zealand)-based artists Kelly McDonald and Victoria McIntosh, highlights how these artists with mutual interests in the materiality of gender can be in dialogue through conversation and co-exhibition. And Shaun Leane's partnership with fashion designer Alexander McQueen, profiled here in "Under the Covers," is a story of two classically trained artists who cliff-dived into fantastical couture and jewelry, garnering international attention.

In "Findings," Liz Steiner presents two pandemic-related projects: one that demonstrates some of the community-driven ventures that honor the efforts of those on frontlines of the pandemic; and another that is a more playful way of acknowledging the day-to-day struggles and triumphs of life this past year—feats for which we all deserve a medal of honor.

—Adriane Dalton, Editor

The mission of *Metalsmith* is to explore, analyze, promote, and document excellence and innovation in the field of jewelry and metalsmithing. In achieving this goal, SNAG will produce and oversee the direction and content of a publication that will serve as a significant resource for the metalsmithing field. The editorial content of *Metalsmith* will emphasize contemporary activities, makers, and ideas and incorporate supportive content, relevant critical issues, and the exchange of viewpoints.

TRADITION OF EXCELLENCE

CONTEMPORARY JAPANESE METAL ARTS

JANUARY 15 – APRIL 30

CREATIVE METALSMITHS

117 E Franklin St
Chapel Hill, NC 27514
(919) 967- 0237

creativemetalsmiths.com

Hiroko Sato Pijanowski
Photo: Tamara Tsurkan

Society of North American Goldsmiths

Connect with us

SNAG virtual

VOICES • CRAFT LABS • WORKSHOPS

Providing makers with a wide range of business and technical skills

SNAGMetalsmith.org

SNAG//SPACE

Online Exhibition & Sales Space for the Society of North American Goldsmiths

SNAGSpace.org

***Metalsmith* — Letters and Articles**

We want to hear from you. Write a letter to the editor for the next issue. Or, are you interested in pitching an article? Let's start a conversation.

Editor@SNAGMetalsmith.org

Social Media

#iamsnag #snagmember #snagmetalsmith

@snagmetalsmith

SNAG FOUNDED 1969

The Society of North American Goldsmiths is an international nonprofit organization that serves as the primary organization of jewelers and metal artists in North America. Anyone interested in the related fields may become a member. Members include independent studio artists, teachers, students, gallerists, collectors, curators, and writers.

"A little bit of Art first thing in the morning and last thing at night."
Solid Bronze Toothpaste Lid by Jim Cotter

The Gold and Silversmith of Vail

J. COTTER GALLERY

Since 1970

marianne jennings

Forged and Flower
Hand-forged sterling silver flowers with Tahitian black pearls on 44" handmade bow tie chain
Art of Tahitian Pearls 2020 Design Contest, 2nd place, over $1,500 category

908-581-6622
MarianneJenningsStudio.com

Rosario Garcia

Visit our online gallery at:

RosarioGarciaDesigns.com

PH: 954-895-5078

The Enamelist Society, Inc. presents

2021 Virtual Enamel Symposium

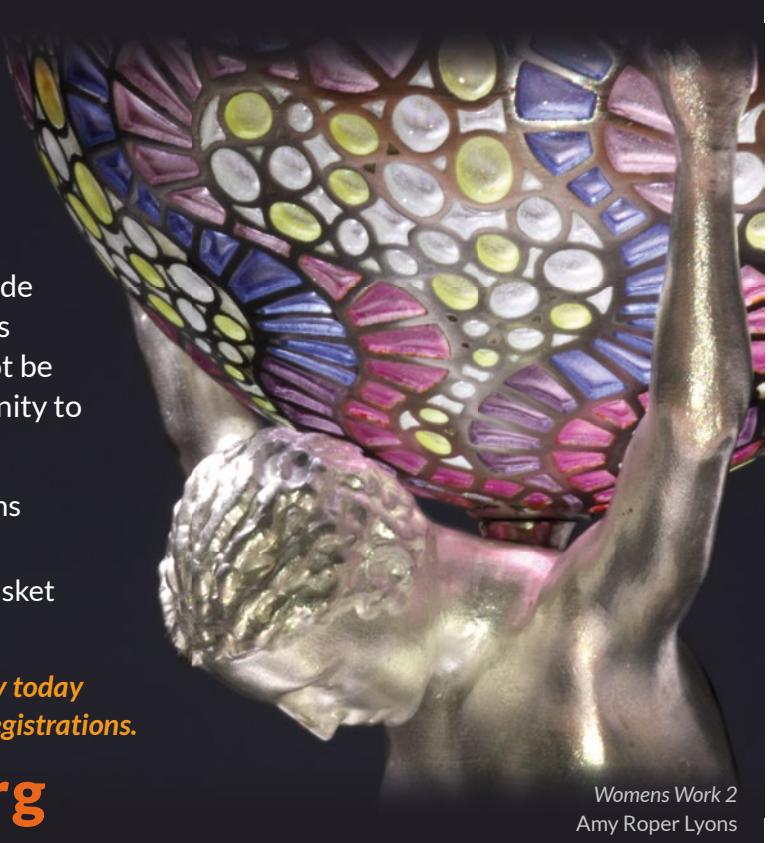
July 30 – August 2

This online event will cover four days and include a variety of inspirational learning opportunities for enamel artists of all levels. While we will not be together in-person, we will gather as a community to share experiences and information.

- Immersives (workshops)
- Speakers and Presentations
- Live Auction and Social
- Jam Sessions
- Breakouts
- Mystery Basket

Watch your email for the program, schedule, and registration form – coming soon! Or join the Society today to receive a membership discount on Symposium registrations.

EnamelistSociety.org



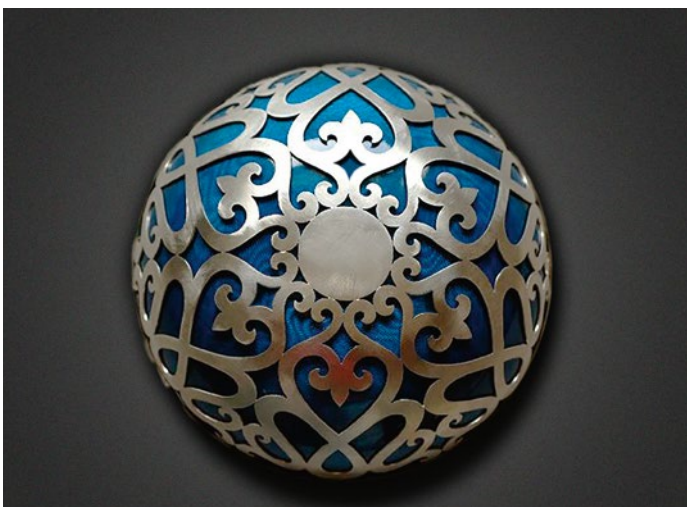
Womens Work 2
Amy Roper Lyons

SHOP ONLINE OR IN-PERSON

We provide the TOOLS, you supply the IMAGINATION

CR Hill Co.
JEWELRY TOOLS & EQUIPMENT

800-521-1221
www.CRHill.com
2734 W Eleven Mile Rd
Berkley, MI 48072



A good tool makes all the difference.

Bowl overlay by James Miller, hand cut with a Knew Concepts Jeweler's Saw.

WWW.KNEWCONCEPTS.COM

METAL ARTS ACADEMY

Reaching to the past, teaching for the future.

Douglas Pryor, Chasing and Repoussé instructor

Michael R Kosinski, Jewelry instructor

2021 Goldsmiths Apprentice Program

April – July ■ Sept. – Nov.

A TRADE SCHOOL FOR JEWELRY AND THE METAL ARTS

1039 High St. #10, Auburn, CA 95603 • 530-820-3278

For more information or to register visit:
www.metalartsacademy.com

The Ultra-Lite Kiln
Celebrating 40 Years

Look for the latest model, the Studio Beehive Pro, at retailers today.

Visit ***UltraLiteKiln.com/videos*** for tutorials on Keum-boo, Enameling, Granulation, and more.

UltraLiteKiln.com

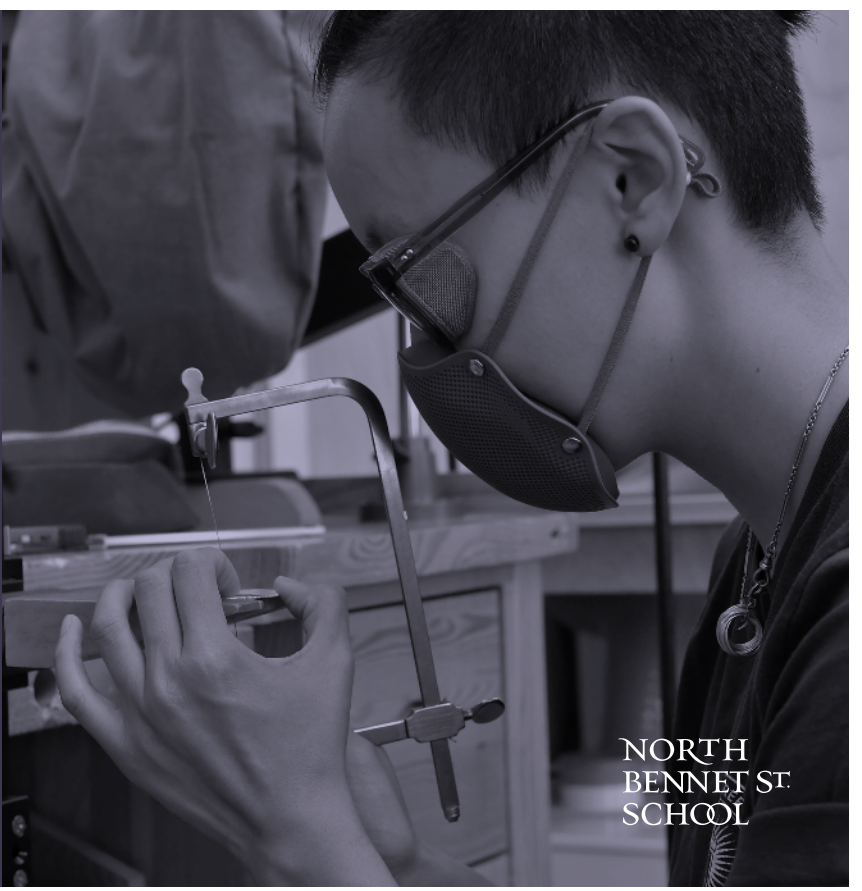
JEC Products®

A good life, *built by hand.*

Intensive, hands-on training in Jewelry Making & Repair. Full-time program and single classes, with master faculty and an inspiring community.

Financial aid, scholarships, and veterans benefits available for qualified students.

NBSS.EDU/JEWELRY



CONNECT WITH ARROWMONT'S
CREATIVE COMMUNITY

ARROWMONT
school of arts and crafts

VISIT ARROWMONT.ORG

WE WANT TO HEAR FROM YOU — CONTACT US
AT 865-436-5860 OR INFO@ARROWMONT.ORG

50 Impression Dies

PotterUSA.com
Available through June 18, 2021

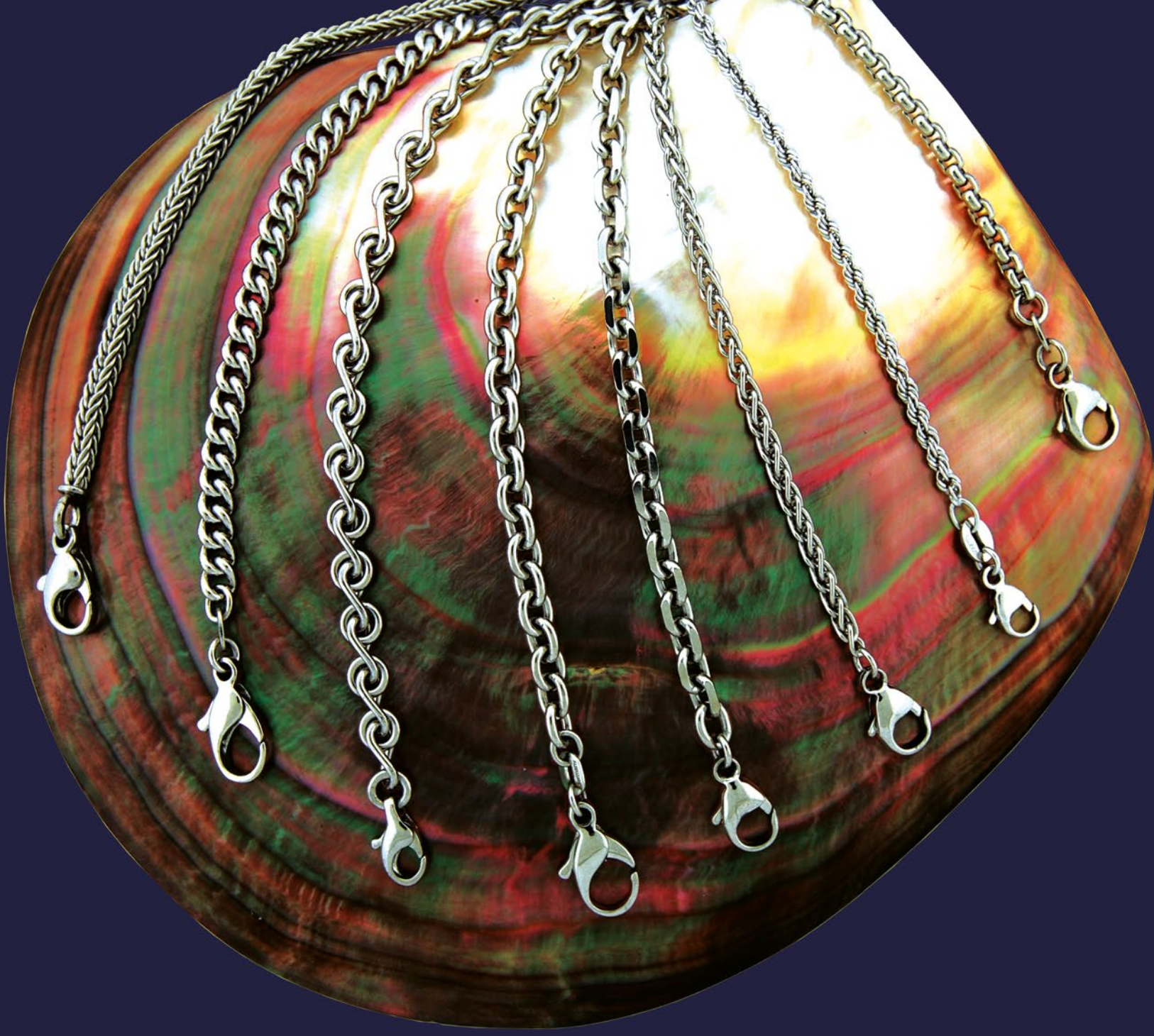
WaterWorks Gallery and Seattle Metals Guild present

MAGPIE
RECYCLED
JEWELRY SHOW

Tisha Abrahamsen
Stephanie Benson
Peggy Foy
Suzan Gallup
Kinsey Jackson
Drew McKibben
April Ottey
Teresa Rodriguez
Alex Seitz
Kathleen Shannon
Mary Stafford
Jennifer Stenhouse
Yuko Tanaka
Marianne Willumsen
Randal Wimberley

April 22 - June 5

315 Argyle Avenue • Friday Harbor, WA
360.378.3060 • www.waterworksgallery.com



downeast

www.downeasttrading.com
downeast@sover.net
800.626.5700

Practiced Purveryors of Platinum,
Gold, Silver, and all other chain needs!

A GIA Education – Your Place, Your Pace.

Online courses from the Gemological Institute of America offer a multimedia experience that brings to life essential knowledge on jewelry, diamonds, colored stones and pearls. Work towards your GIA credential from the comfort of your own home.

Learn more at
GIA.edu/gem-education/distance

GIA®

eLearning courses have generous maximum completion time requirements.

©2020 GIA. GIA®, the GIA logo and Gemological Institute of America® are registered trademarks of Gemological Institute of America, Inc.

Melt Your Extra Metal Into Extra Cash

Get started at **Stuller.com/MetalCleanScrap**.

Be more profitable and tidy up your bench with Stuller's Clean Scrap Program: the quick, easy way to get a fair payout for your clean gold, silver, platinum, and palladium scrap, bench filings, or grindings.

Stuller.com
800 877 7777

Craftoptics®

Magnify your talents®

I can see clearly now, the strain is gone.

Magnification and light customized with your Rx

MONEY BACK GUARANTEE

craftoptics.com • 888.444.7728

PENLAND SCHOOL OF CRAFT | PENLAND.ORG/METALS

WHAT WILL YOU MAKE?

DISCOVER THE POTENTIAL

of Sterling Metal Clay

COOL TOOLS

Sculptural
Precise
Strong

Check out our free Learning Center for tutorials in metalsmithing and metal clay.

888.478.5060

cooltools.us

Created by Karen Trexler MFA
Metalsmith | Enamelist

NEW & NOTEWORTHY

BY LIZ STEINER

Anna Hoppel
Excellency in Caffeine Delivery, 2020
Cardboard, safety pins, mesh, hot glue, thread, espresso label
3 x 5 in.
Photo by the artist

ORDER OF EVERYDAY HUMANS

Typically we think of medals as honoring valor or great accomplishment; only the best and bravest are worthy. But the *Order of Everyday Humans Distinguished Medals Project* by the ArtYard, a contemporary art center in Frenchtown, New Jersey, subverts this traditional notion by celebrating the common and mundane.[1] Launched in the spring of 2020, appealing to many sheltering in place, the *Order of Everyday Humans* encouraged makers of any skill level to create a medal. These medals honor everyone and everything from pets to springtime, from individuals in quarantine to toilet paper. While a sizable collection of these medals can be viewed on the ArtYard's website, searching Instagram for the hashtag #orderofeverydayhumans brings forth a plethora of metal, paper, fabric, and found-object pieces celebrating the quotidian, the exceptional, and the overlaps between the two.

Jill Kearney, ArtYard's executive director, drew inspiration for the project from her father John Kearney, a jeweler, sculptor and veteran who returned from World War II with a few medals awarded for service in the Pacific Theater. After his marriage in 1952 to Marilyn (Lynn) Haigh, Kearney began creating medals to commemorate his wife's "contributions, injuries, and idiosyncrasies."[2] The designs range from the simplicity of a tiny silver kitchen knife bearing the word "OUCH" (for an incident where Lynn cut herself while trying to halve a block of frozen spinach) to an elaborate fabrication recalling a cake that supposedly tasted like kerosene.[3]

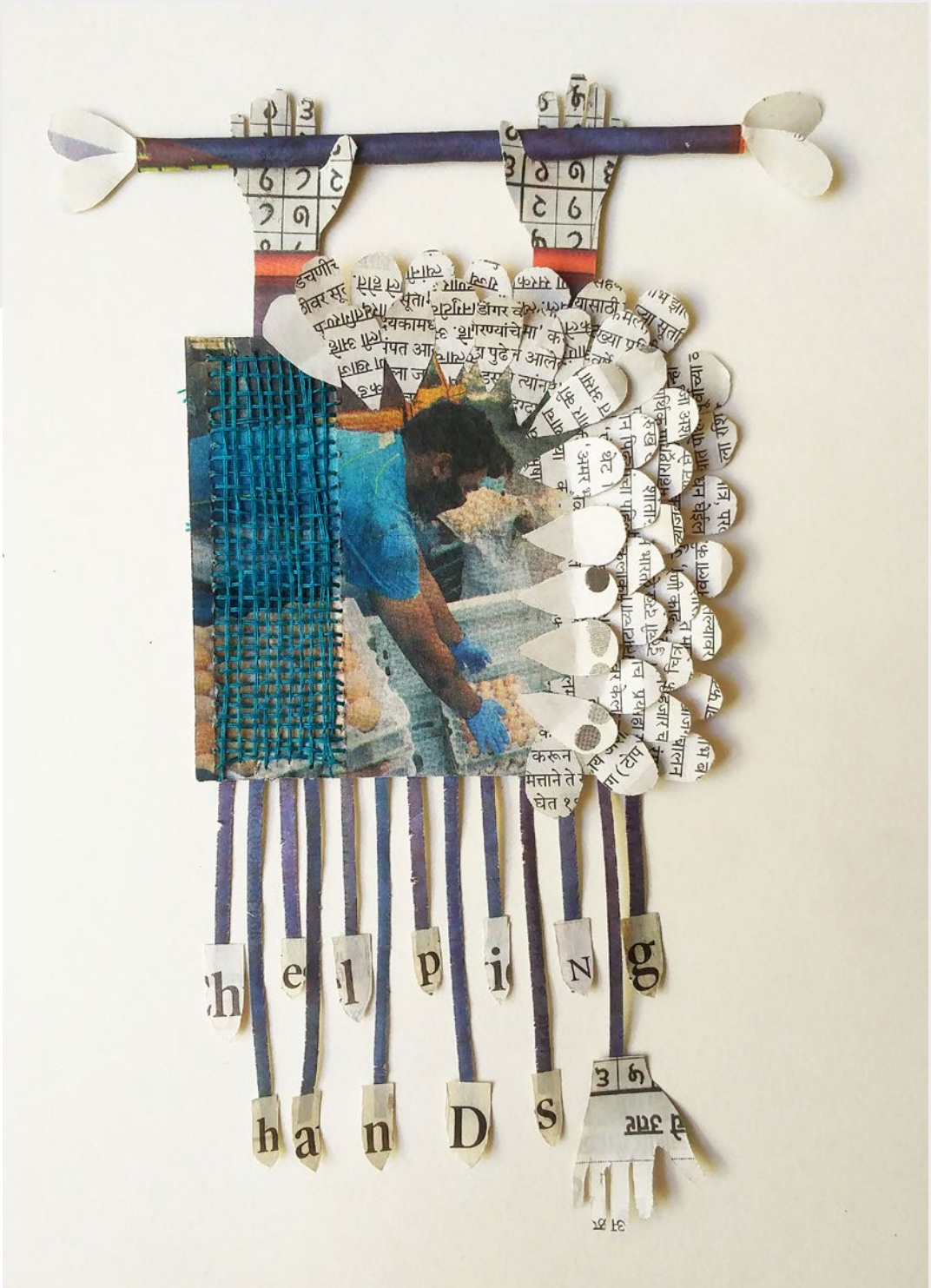
All of Kearney's medals were simple in their palette of materials, but today's *Order of Everyday Humans* medals utilize a wide variety. Many are made of metal, but many more are of fabric, paper, or found objects. Despite the range of materials and approaches, all follow the traditional medal format:

Renata Fukuda
White Gold, 2020
Paper, 24k gold plated brass, nylon thread
1⅞ x 2 in.
Photo by the artist

a pin or attachment at the top, with the bulk of the piece hanging downward.

The awardees of these contemporary medals are as varied as their materials. Many are doctors, nurses, and other frontline workers. Several medals were made in response to people helping in other ways, either by making masks or helping vulnerable populations hit hardest by the health crisis. Others are more tongue in cheek, such as *White Gold* by Renata Fukuda, an homage to toilet paper made from what appears to be a toilet paper tube. Another more humorous take is *Yoga Pants*, by Robyn Fuoco, awarded for "Extreme Comfort During Self Quarantine."[4] Some medals are self-congratulatory awards, like Martin Focazio's "Maintaining Dignity for Wearing Pants Award."[5] Caffeine, springtime, furry companions, a favorite mug, and the local liquor store are all worthy of recognition in this project.

The *Order of Everyday Humans Distinguished Medals Project* provides interesting insights to the spring of 2020.



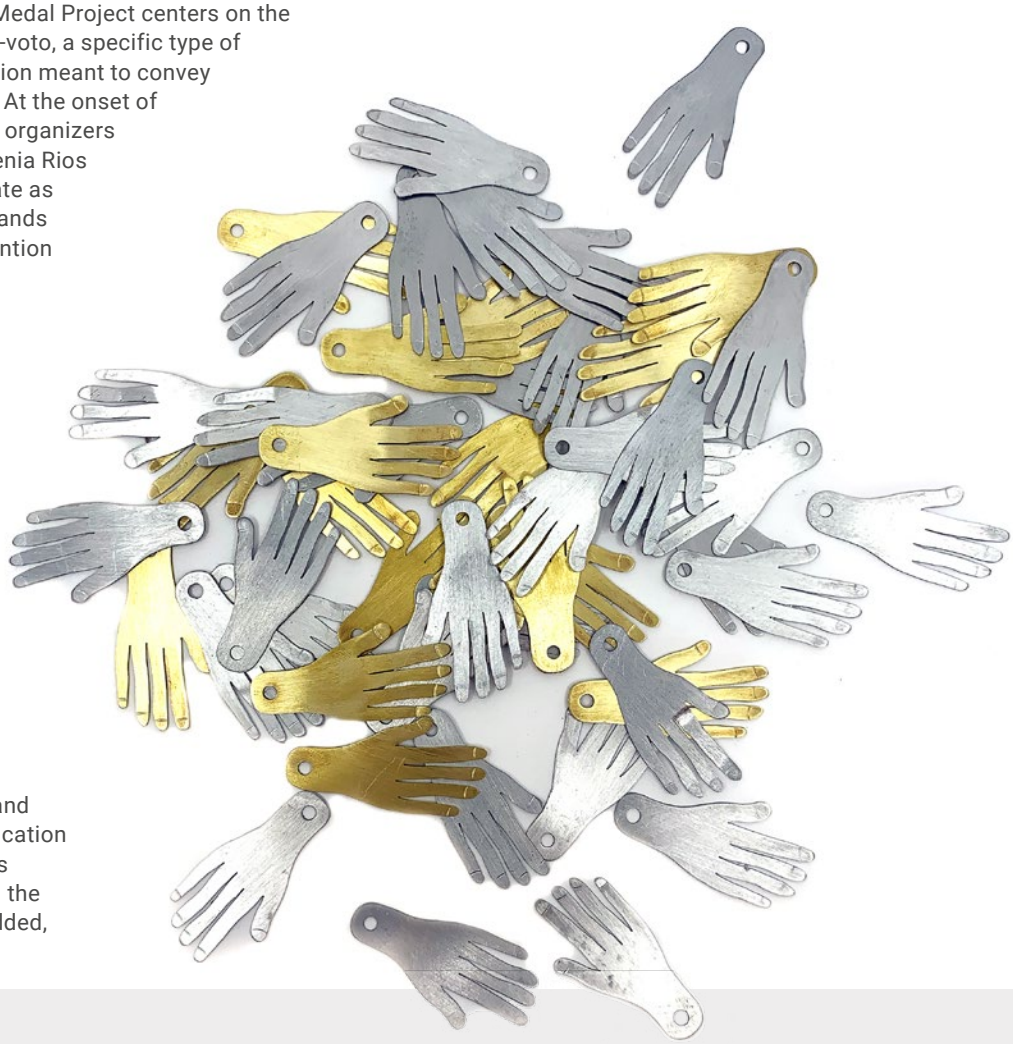
Janaki Lele
Helping Hands, 2020
Newspaper, thread, glue
6¾ x 4¾ in.
Photo courtesy of the artist

Through these objects we can see just what people valued or were most grateful for during this unusual time. Many of us were forced to stop and re-evaluate daily lives once "shelter in place" orders were issued. These medals are tangible products of those mental and emotional exercises.

THE HAND MEDAL PROJECT

The international Hand Medal Project centers on the idea of the traditional ex-voto, a specific type of medal or object of devotion meant to convey gratitude or fulfill a vow. At the onset of the COVID-19 pandemic, organizers Iris Eichenberg and Jimenia Rios called on makers to create as many simplified metal hands as possible with the intention of distributing them to frontline healthcare workers as thanks for their herculean efforts during this global crisis.[6] Each maker is assigned a reference number, with which the recipients will be able to determine who made their exact medal.[7]

The medals, all identical, consist of a simple silhouette of a hand with a slight textural indication of fingernails. A ribbon is strung through a hole on the wrist end, and a pin is added, providing the artist the only real opportunity to add their personal style. Based on an anonymous ex-voto from Rios's private collection, Eichenberg and Rios say that they share a fascination for ex-votos in all forms, but also for the hand as object and subject. The hand in this case also serves as a unifying form, bringing together a community that works with their hands with a community that cares for the human mind and body.



Juvana Soliven
Hand Medals in Progress, 2020
Steel, brass
8 x 10 in.
Photo courtesy of the artist

Eichenberg and Rios state, "The hand [is] meant to be simple enough for all skill levels and easily replicated with basic tools. We wanted it to represent a hand because traditionally it is a symbol of work, of caring, of creativity."[8]

While the premise and design are simple, organizing the project is another matter.[9] "Hand Makers" send their completed medals to their designated "Hand Keeper." "Hand Keepers" pass the medals on to "Hand Givers," who are then responsible for distributing them to healthcare workers. Eichenberg and Rios recognize that determining who receives a medal is a difficult task but state that they trust the Hand Keepers' criteria.[10]

The Hand Medal Project has grown in ways its organizers never anticipated. They, like many of us, assumed the pandemic would be over by the time the medals were scheduled to be distributed. Months into this undertaking, they requested an additional hand medal from each participant to be part of an installation.[11] Eichenberg and Rios envision a collection of around 3,000 medals, traveling to sites of "longing and gratitude," before eventually settling into a permanent location at a hospital or other similar site.[12] Because of the duration of the pandemic, along with issues with the postal system within several countries, the door is also open for a second round of the project.

As it stands now, more than 3,000 individuals from 66 countries have completed approximately 70,000 medals.[13] These numbers stand as a testament to the driving force of the project: community. The organizers state: "The aim of this project is for makers to work as a community, not as individuals. It's not about the maker but about the receiver."[14] Eichenberg and Rios point to the fact that there is hope in one community working without payment or recognition in honor of another. For many, this project, based on hope, gratitude and community, provided a light in dark times.

Liz Steiner is a maker and educator in Greenville, NC. She participated in both of these projects; her Order of Everyday Humans *medals honored the Postal Service and bluebirds. She can be found on Instagram @lrsteiner7.*

1 "Order of Everyday Humans Distinguished Medals Project," ArtYard, accessed October 14, 2020, https://artyard.org/project/order-of-everyday-humans-april-2020. / **2–5** ArtYard, "Order of Everyday Humans Distinguished Medals Project." / **6** Elizabeth Essner, "In Your Hands," Art Jewelry Forum, last modified May 7, 2020, https://artjewelryforum.org/in-your-hands. / **7** "Jeweler" section, Hand Medal Project, https://handmedalproject.com/, accessed October 15, 2020. / **8** Iris Eichenberg and Jimena Rios, Hand Medal Project Creators, email interview by Liz Steiner, October 2020. / **9** Hand Medal Project website. / **10** Eichenberg, Rios, interview. / **11** Hand Medal Project, email to participants, September 19, 2020. / **12–14** Eichenberg, Rios, interview.

Silver Zaira
Freshly saw pierced hand medals, 2020
Brass
2 x 1 in.
Photo by the artist

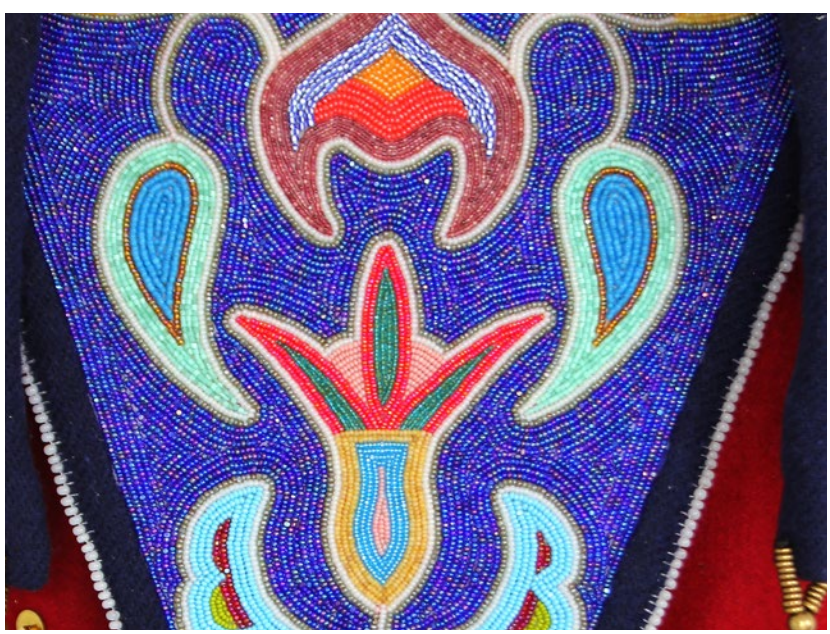
HOLLIS CHITTO: BEADWORK THAT SPEAKS TO THE MOMENT

BY ANDREA DINOTO

IN 2009, MAINE'S ABBE MUSEUM, dedicated to showcasing the history and cultures of the Wabanaki people in Maine, launched *The Twisted Path*, a series of exhibitions illustrating "the way in which Native people balance the importance of tribal identity and knowledge with the non-Native communities that surround them." The fourth of these shows, *Twisted Path IV: Vital Signs*, exhibited in 2017, included *Bloodwork 2*, a beaded bag by Santa Fe–based artist Hollis Chitto (Mississippi Choctaw/Laguna Pueblo/Isleta Pueblo), titled "to draw attention to HIV in Native communities, an issue that needs more awareness," he says. "It's one of several planned projects that talks about ideas of queerness and being two-spirit[1]." Shaped as a large downward-facing arrow, the bag's white-beaded background is overlaid with a stylized splash of glittering red beads, signifying Indigenous blood. In 2020, with COVID-19 disproportionately impacting First Nations, *Bloodwork 2* took on new relevance. It was included in *We Never Left: Artists of Southeast Indian Tribes*, an exhibition at the Museum of Arts & Sciences (MOAS) in Daytona Beach, Florida.

Bloodwork 2 signals a moment in which Native American beadworkers feel free to reference contemporary issues that impact Indigenous peoples. At the same time, their highly personal designs for jewelry and accessories are trending in the wider world of fashion. In 2020, both *Vogue* magazine and the *Huffington Post* included Chitto in roundups of contemporary Indigenous designers, with *Vogue* noting that Chitto's "beaded bags may seem too beautiful to use on the regular." Only partly true, says Chitto, who maintains "all my bags are fully lined and functional." Bags represent the high end of his output—priced into the thousands—alongside a production line of beaded jewelry, mainly earrings, pins, pendants, and bracelets.

Born and raised in Santa Fe, Chitto acknowledges that his bags "are mostly bought by collectors, who seek them out at Indian markets, more for display than actual use." "I make about five bags a year," he says. "Each one takes roughly two months of work, and I normally sell it." Chitto adopts traditional Native American forms, such as the crossbody bandolier (based on nineteenth-century European cartridge bags) and rectangular cornmeal



Hollis Chitto
Chata Anumpa in my Accent, 2020
Antique and contemporary glass seed beads (size 15/o – 8/o), wool fabric, silk dupioni lining, brass bells, silk tassels, Swarovski crystal, handmade glass beads, brass beads, brass sequins
39 x 13 x 3 in.
Photo courtesy of the artist and Hecho a Mano

Hollis Chitto and gallerist Frank Rose

Photo: Kara Duval

bags, but he is also known for exquisite, Euro-style beaded silk purses constructed on vintage metal frames, a familiar European form of elegant dresswear. "One year at Indian Market," he recalls, "a woman asked me if her cell phone would fit in the bag. It did, and she bought it!"

Fully beaded, back and front, and often fringed, Chitto's bags display composed stylized floral designs in sophisticated color palettes, a personal style that updates traditional tribal iconography. In titling a red bandolier bag *Chahta Anumpa* (translated as "the Choctaw Language") *in my Accent*, Chitto references his tribal lineage as he speaks it in his personal interpretations, which he views as fine art.

European trade beads have been the basis of contemporary Native American work since their introduction in the mid-nineteenth century. "Czech glass beads have the best colors, and the best vintage seed beads come from Italy," says Chitto, "while France has the best vintage cut-steel beads and sequins and England has the best steel needles." He will often use a variety of beads in different sizes, shapes and colors, using the two-needle applique method, on fabric or brain-tanned buckskin. For soft-sculpture dolls, which he makes occasionally, Chitto uses only the tiniest beads to embellish updated Native American costumes. Interestingly, his dolls are deliberately faceless "so viewers can easily identify with them," he says.

Chitto has been beading since age ten, and he is largely self-taught; though he also studied books, and diligently observed and practiced within a family of talented artists. His grandmother, whom he never knew, was a beader and quilter; his father, Randy Chitto, is a well-respected ceramic artist (both appeared in the MOAS show); his mother studied beadwork and stained glass at IAIA (Institute of American Indian Art); and his brother Dillon is a playwright.

But most influential, he says, was the renowned beadworker Maynard White Owl Lavadour (Cayuse/Nez Perce), a family friend whose beadwork inspired Chitto to pursue the craft as his own life's work.

Chitto is self-supporting, earning about half his income, he says, from a job in a bead store and the balance from selling his work at major Native American craft shows, all of which were either cancelled or went virtual in 2020.[2] As well, he is among the roster of native New Mexican and Mexican artists represented by Hecho a Mano, a Santa Fe gallery; owner and curator Frank Rose reported that their "total online sales in 2020 outstripped gallery sales, due to the pandemic."

In an interview with *First American Art* magazine,[3] writer Staci Golar asked Chitto to reflect on the impact COVID-19 might have on the lives of Native artists. "What I hope doesn't happen," he said, "is for the economic impact of this to discourage new artists…I hope they all stick with it and face the difficulty with the confidence that it will be worth it down the line."

Beading, he admits, is a solitary art. "I work in my studio apartment alone, often late into the night," he says. "Sometimes I FaceTime with a friend, for company and to share beading tips." In an Instagram post, he shared his personal experience of the quarantine life: "It made me miss color and happiness, so of course I had to channel the feeling into beads."

Hollis Chitto
Teardrop Earrings, 2019
Contemporary beads, thread, leather, sterling silver
4¼ x ⅞ in.
Photo courtesy of of the artist and Hecho a Mano

https://hechoamano.org/artist/hollis-chitto

@hchitto

Andrea DiNoto writes about art, craft and design. She attended Santa Fe's Indian Market in the '90s, a memorable experience she wrote about for Connoisseur *magazine.*

1 The term Two Spirit was coined in 1990 to define a third gender found in some Native American cultures; the term often involved birth-assigned men or women taking on the identities and roles of the opposite sex. A sacred and historical identity, Two Spirit can include but is by no means limited to LGBTQ identities. / **2** Santa Fe Indian Market; Santa Fe Native Treasures; Heard Museum Guild Indian Fair and Market, Phoenix, AZ; Cherokee Art Market, Tulsa, OK. / **3** http://firstamericanartmagazine.com/pandemic-hollis-chitto.

OBJECT | BODY | IMAGE: EMILY CULVER

BY EVERETT HOFFMAN

Emily Culver

Photo courtesy of the artist

THE FIRST TIME I MET Emily Culver, she was the intimidating interviewer and I was a panelist in a virtual interview for Arrowmont School of Arts and Crafts in March of 2018. Fast forward to March 2020: Emily and I were scheduling an in-person visit to her Richmond, Virginia studio when the COVID-19 pandemic hit the United States. It wasn't until August that we finally scheduled our studio visit—but this time over Zoom. While the physical distance created new challenges, the virtual format of our meeting seemed like a fitting and serendipitous backdrop after chatting about Culver's work.

In attempting to define Culver's work, the colloquial phrase "I know it when I see it" comes to mind. Her work dramatically blurs the line between sculpture and body adornment; her material choices range from silicone rubber to metal, from spray paint to carved stone. The blend of disparate materials is used to create objects that, in Culver's words, leave the viewer with an "itch." At the same time, her work eschews some of the traditional definitions of metalsmithing and jewelry, in her use of various materials, and the way that the pieces interact with the body. The traditional hierarchy of wearer/jewelry is often unclear, challenging the supplemental nature of adornment.[1]

Culver is currently a Visiting Assistant Professor at Old Dominion University. She received her BFA in Metals/Jewelry/CAD-CAM from Tyler School of Art and Architecture in 2012 and her MFA in 2017 from Cranbrook Academy of Art, where she studied with Iris Eichenberg. After graduating from Cranbrook, she was awarded the prestigious Toby Devan Lewis Fellowship and went on to complete an eleven-month residency at Arrowmont. To say she has been busy is an understatement. In the two years since we met, Culver has had two solo shows, one at School 33 and another at the Baltimore Jewelry Center. Most recently, she was included in the exhibition *40 Under 40: The Next Generation of American Metal Artists* at the Metal Museum in Memphis.

It was at Culver's 2019 exhibition *Into || Not Through* at the Baltimore Jewelry Center that I experienced the "itch" of her work in person. The striking works ranged from a nine-foot-long optical illusion print adorned with brooches, to a beige stone speckled freestanding sculptural representation of a communal sink basin. As Culver describes in her statement for the show:

> "The works exhibited inhabit an active place of being; somewhere between converging, dissipating and vibrating. Suggestion of these parts and particles in flux populate the form, imagery and patterns utilized throughout. By acknowledging these gaps—between inside and outside, matter and void—new space is generated. This new space, like a portal, is one to be gazed into but not through."[2]

Labor of Suggestion, 2018
Aluminum, wood, latex, steel, LEDs, paint
180 x 132 x 144 in.
Photo courtesy of the artist

What She Saw / When She Walked In, 2018
Copper, enamel, caulk, nickel, silver
37 x 26 x 2½ in.
Photo courtesy of the artist

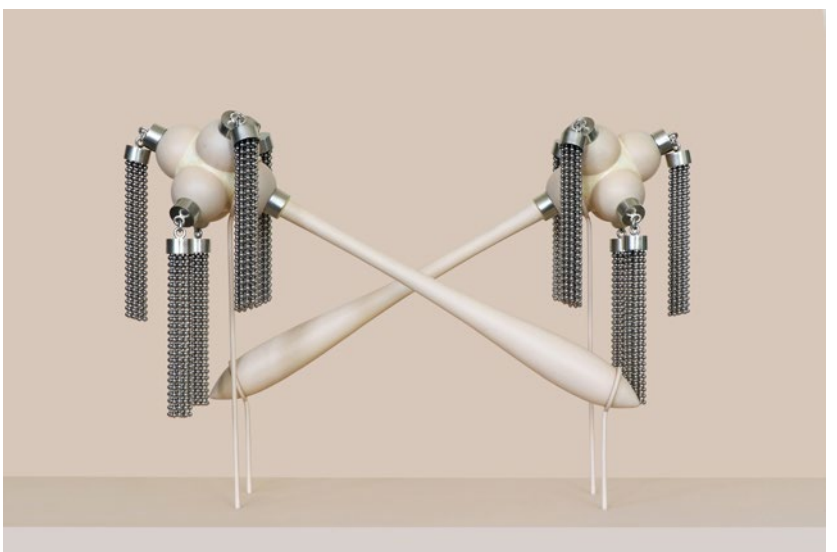
Each piece, from the optical illusion print to the pseudo-medical instruments and corporeal appendages, elicit a reaction that leaves the viewer constantly on edge of some deeper meaning. Culver's work hints at the influence of actor-network-theory, which posits that objects not only impact our environment through the way they directly and indirectly interact with us, but at the same time how they interact with each other.[3] Viewing Culver's work is a constant negotiation between the two.

When we chatted, Culver was just starting the fall semester teaching in the Department of Craft/Material Studies at Virginia Commonwealth University, which would be taught under the "new normal" of the pandemic. Her interest was slowly shifting from "portals" to "grids" as she was working on new pieces. One piece—made of a fabricated silver grid, pink cubic zirconia, and delightfully beige piece of linoleum—in particular visually epitomized this shift. Culver jokes that the grid is about "having control" before leaping into a discussion on how grid patterns seen on a day-to-day basis—from bathroom tiles to floorboards—are receptacles where matter collects over time. In the new age of coronavirus disinfecting, it's hard to ignore the control we all hope to find over the minute particles of matter deposited around us.

Culver's technical mastery over materials carries over into her meticulously organized studio. She explains her studio needs to be organized because of space limitations, the fact that she is often working on two to three pieces at a time, and sharing the space with her husband and fellow artist Kyle Kogut. In her studio, she held up a drawing from her sketchbook of a current project. The drawing detailed two large abstracted brooches that were in the process of being made in copper and carved stone. The stone that she proudly displayed and exclaimed looks like "a moldy piece of meat" highlights her uncanny ability to source materials in just about every shade of beige. On creating her color palette, Culver states, "I do have some affinity for default colors—the ones that are used because something isn't meant to stand out or be noticed, the seemingly neutral or banal ones. I like these because they are so often overlooked in our everyday life, but nothing in this world is really neutral."[4]

Culver describes her work as living in a two-dimensional space and states:

> "I usually start by drawing in my sketchbook or collecting things (materials, images, etc.) and then from there I move to drawing it on the computer using CAD. Even if I inevitably create the piece without any digital technology assistance, I still like to begin on the computer before setting forth to make it by hand."[5]



Flails, 2019
Wood, putty, nickel, silver, paint
14 x 28 x 5 in.
Photo courtesy of the artist

Culver described the circuitous way that we often view adornment and sculptural forms in two dimensions, either online or in print form. The final outcome is rarely perceived as the three-dimensional object that it is. This line of thinking drives much of Culver's research, which draws from speculative realism, Object-Oriented Ontology (OOO), portals, grids, substance, bodies, and plugs. The theorist behind OOO, Graham Harman, describes the idea of the "mutual darkness of objects," which defines our inability to fully know what an object is.[6] In this light Culver's work can be seen as a mechanism pointing us to an alternate way of viewing and inhabiting our surroundings. Culver explained what interests her about creating objects is the fact that when you view them, you are only seeing one facet of the whole; as when viewing a two-dimensional representation, you can never fully know what is on the other side. When you do get a chance to see Culver's work in person, I encourage you to take a peek at that other side.

Everett Hoffman is an artist, writer, and independent curator. He is currently a Resident Artist at Penland School of Craft, where he lives with his partner Adam and their cat Snarf. He has completed a number of residences including at Arrowmont School of Arts and Crafts and the Baltimore Jewelry Center. He received his MFA from Virginia Commonwealth University in 2018, and has exhibited work throughout the United States and internationally.

1 Glenn Adamson, *Thinking Through Craft* (New York: Berg, 2007), 21-27. / **2** Emily Culver, artist statement for Into//Not Through, https://www.emily-culver.com/intonotthrough. / **3** Andre Gali, "From System of Objects to Speculative Realism," in *Material Perceptions: Documents on Contemporary Crafts No. 5*, ed. Andre Gali and Knut Astrup Bull (Stuttgart: Arnoldsche, 2018), 82-83. / **4** Emily Culver, email communication with the author, August 17, 2020. / **5** Emily Culver, statement provided to the author, 2020. / **6** Graham Harman, *Object-Oriented Ontology: A New Theory of Everything* (London : Penguin Random House, UK, 2018), 12.

Into || Not Through, 2019
Installation
at Baltimore
Jewelry Center
Photo courtesy of
the artist

IRANIAN CONTEMPORARY JEWELRY

BY BAHAR SAGHAEI

Amir Nassiri
The Coral Reef Creature Brooch 1, 2019
Plastic Ocean collection
Plastic, silver
9⅞ x 9⅞ in.
Photo: Alborz Parsi

I FIRST ENCOUNTERED the fantastic world of Iranian contemporary jewelry over a decade ago in Tehran while attending the classes of Parviz Tanavoli, an Iranian artist and scholar. Though I worked in luxury marketing, I began a parallel career as a jewelry designer. Soon after, I founded an online platform to introduce talented jewelry designers to a broader audience with the hope of selling their pieces. After immigrating to the US, I decided to pursue my passion by introducing Middle Eastern talents to the North American contemporary jewelry scene.

During New York City Jewelry Week (NYCJW) 2019, I curated *Trans.mu.tation*, featuring seven Iranian jewelry artists whose works were selected based on their creativity, uniqueness in design, concept, and material explorations. The exhibition met an enthusiastic reception from visitors while on view in the gallery space at NYCJW 2019 Headquarters. The selection herein features some of the jewelry artists whose work was exhibited in *Trans.mu.tation*.

These artists are inspired by Persian art and culture as well as other universal concerns. Sharareh Aghaei's greatest source of inspiration has been weaving on a loom—a technique with deep cultural roots connected to Iran's national heritage. Vesal Bahmani Nik's collection, *Pain as Metaphor, Metaphors of Pain*, is a lifelong project studying pain and suffering from multiple angles. Shahrzad Motallebi is inspired by geometric elements found in Iranian architecture. By writing her own algorithms and using 3D modeling software, she creates an endless variety of geometrical forms. The enormous amount of plastic waste released into nature that threatens the life cycle of all species on earth inspired Amir Nassiri's *Plastic Ocean*. He upcycles plastic and transforms it into jewelry.

Carina Shoshtary
Graffiti Earrings, 2017
Karma Chroma collection
Graffiti, glass, silver
1⅛ x ¾ x ⅞ in.
Photo: Mirei Takeuchi

Fifteenth- and sixteenth-century Persian miniature paintings and illuminated manuscripts are the primary source of inspiration of Amir Sheikhvand's collection, *Illumination*.

In her collection, *Karma Chroma,* Carina Shoshtary describes herself as a contemporary hunter-gatherer making jewelry from materials found in her immediate surroundings. All of her work starts with an intuitive, experimental play with the found material. Through this process the material is thoroughly transformed; the original source cannot be identified even though some major characteristics remain. Nassrin Vessalian's collection, *The wound of the land*, draws an immediate contact between the jewels and the skin. She makes jewelry part of the body, placing it in a different position: body as a self-conscious work of art.

Future projects that highlight Middle Eastern contemporary jewelry designers are in the works, and artists interested in collaborating on future exhibitions are invited to contact Bahar Saghaei at bahar@deyar.design or through the Instagram account @iranian_contemporary_jewelry.

Vesal Bahmani Nik
Necklace of transition 2, 2018
(with detail)
Pain as Metaphor,
Metaphors of Pain series
Horsehair, alternative ivory,
rock crystal
21¾ x 3⅜ in.
Photo: Nima Ashrafi

Amir Sheikhvand
Toranj turquoise, 2019
Illumination collection
Silver, steel, brass, copper,
enamel, wood, paper, powder coated
4½ x 3 x 1 in.
Photo by the artist

Vesal Bahmani Nik
Attribute to the holy hands, 2018
Pain as Metaphor, Metaphors of Pain collection
Photo: Nima Ashrafi

Carina Shoshtary
Multiclavula 4, 2017
Karma Chroma collection
Graffiti, glass, silver
5 1/2 x 6 3/8 x 1 1/4 in.
Photo: Mirei Takeuchi

Shahrzad Motallebi
Bracelet, 2019
Polyester, silver
Photo: Charis Boel

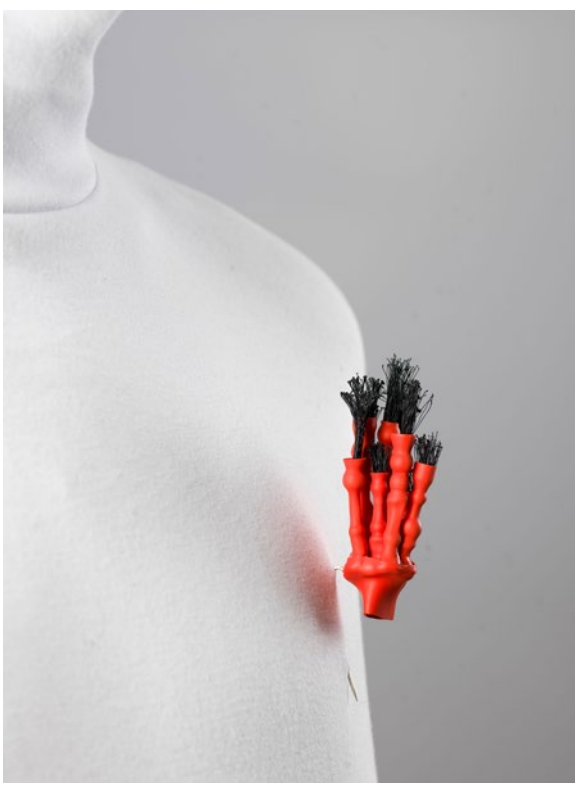
Nassrin Vessalian
Body piece 1, 2019
The wound of the land
collection
Latex, acrylic resin,
acrylic paint,
adhesive bandages
Photo by the artist

Amir Nassiri
The Coral Reef
Creature Brooch 2,
2019
Plastic Ocean
collection
Plastic, silver
4 x 4 in.
Photo: Alborz Parsi

Sharareh Aghaei
Above:
Brooch.Nr1, 2017
Metal nets, gold, malachite
powder, cement, resin
epoxy, stainless steel
3⅛ x 2⅞ x 2 in.

Right:
Brooch.Nr2, 2017
Metal nets, cement,
pigment, resin epoxy,
silver, stainless steel
3⅛ x 2½ x 2 in.

Photo: Nima Ashrafi



ELEVATED ADORNMENT: TREASURES FROM THE HIGH DESERT

BY ROSEMARY DIAZ

Adrian Wall *(Jemez Pueblo)*
Red Sky, 2020
Sterling silver, fused glass
3½ x ¾ x 3 in.
Photo: Shondinii Walter

THE COLORFUL DESERTS of the American Southwest have long been known for their abundance of natural treasures. From jet, pipestone, and turquoise—harvested by the region's Native Americans for centuries—to coral and various types of shells acquired via the extensive trade routes that spanned this temperamental terrain into South and Central America, Mother Earth has been generous here, providing a wealth of splendor with which to adorn the body.

These gems of the earth and sea have been part of the Indigenous cultures of the Southwest, including the Pueblo, Navajo, Hopi, Apache, and Zuni, since the people first carved life from these lands and are still considered the hallmark materials for many of today's Southwest Native American jewelry artists. This is especially true with inlay and strung beadwork, which rely on this assortment of traditional materials to create pieces that honor ancient tribal designs and symbols.

But, as with all living arts, over time new materials continue to be introduced to the Native American jeweler's bench, along with new techniques for transforming them into objects of adornment. Silver, which arrived in the form of decorations on the uniforms and horse bridles of Spanish conquistadors in the late 1500s and early 1600s, was among the

first of these introductions to be forged into the tribes' wearable art-making repertoires. Acquired by trade and sometimes by more forceful means, the embellishments were melted down, and the molten metal was poured into molds made from tufa stone to create cast pendants, bracelets, rings, and other jewelry.

A hundred years later, U.S. minted coins provided a source of high-quality silver for the Southwest's early Native American metalsmiths. These resourceful artisans hammered silver dollars, quarters, dimes, and nickels into domes and then soldered together two halves of the repurposed currency to create the saucer-shaped beads found in many older examples of Native American silverwork, most notably the Navajo-made "squash blossom" necklace, which has become synonymous with Southwest Native American jewelry and is the quintessential accessory of the region's style.

Some foreign materials have been used in Native American adornment for so long that they have come to be regarded as traditional. For example, when cut glass beads made in Eastern Europe arrived in the eastern United States around the early 1800s, they quickly made their way into the art forms of many of that region's tribes. Eventually they would roll into virtually every tribal culture in North America, where they were used to decorate everything from pipe bags to horse trappings. Across the world, beadwork is considered among the oldest forms of adornment.

Resourcefulness has been integral to keeping the Southwest's Native American jewelry traditions alive through some of the country's most economically challenging times. When natural materials were scarce in the 1930s and '40s, artists used pieces of plastic eating utensils in place of stones and shells to reproduce the classic mosaicked designs of traditional inlay. Pieces of car batteries and vinyl records served as bezels into which the shards of plastic were set after being heated just enough to bind the two materials together.

This legacy of creativity and thinking outside the box continues to inform Native American jewelry today. And while the traditional forms are still well represented, there has been an explosion of artistic inventiveness over the last few decades that has ignited even more individual expression and pushed the genre in new directions.

Since 1922, Santa Fe Indian Market has been the collective showplace for much of this creativity. Held every third weekend in August in downtown Santa Fe, the two-day event draws visitors from around the globe and is the world's largest and most prestigious Indian art market. Top awards here can supercharge the upward trajectory of an artist's career.

Organized by the Southwestern Association for Indian Arts (SWAIA), "the Santa Fe Indian Market encourages and celebrates the innovation of jewelry artists, who are infusing their Native cultural assets with personal expression, fresh perspectives, new materials and forms, and bold experimentation," say lifetime Indian Market members Bob and JoAnn Balzer. "The result is exquisite, authentic Native jewelry that goes beyond the boundaries of mere adornment."

The 2020 event was canceled because of the COVID-19 pandemic, which led SWAIA to organize its first Virtual Indian Market. SWAIA is moving forward with plans for an in-person event in August 2021, and "has been actively involved in discussions determining the protocols needed for covid-safe practices," said the organization's director, Kim Peone, in a recent statement.

Plans for the market's centennial celebration, marked for 2022, will also be determined in accordance with state mandated Covid-19 protocols.

Each of the jewelry forms highlighted in this article is represented by the artist who best exemplifies its technical possibilities and whose innovations have been transformational to the genre. Though each artist's work is highly individualized, it is tethered to the same tradition of creativity that has been the foundation of Native American art for centuries.

Sonwai *(Hopi)*
Bolo, 2020
Silver, turquoise, ebony, coral, sugilite, lapis, gold
3 x 1½ in.
Photo courtesy of Shiprock Santa Fe

Maria Samora *(Taos Pueblo)*
The Dreamcatcher Cuff, 2016
Woven 18k gold chain, oxidized silver
2¾ x 2¾ x 2 in.
Photo: Kevin Rebholtz

Marcus Amerman *(Choctaw)*
Wishram Bride, 2019
Nylon thread, smoked buckskin, cut and antique beads
2 x 3 x 2¼ in.
Courtesy of the Wheelwright Museum of the American Indian
Photo: Matthew Perez *(Cochiti/Picuris)*

Far left:
Marcus Amerman *(Choctaw)*
Hosteen Klah, 2020
Nylon thread, smoked buckskin, cut and antique beads
2 x 3 x 2¼ in.
Photo: Matthew Perez *(Cochiti/Picuris)*

Individual accolades are too numerous to list here, but collectively they include top awards at Santa Fe Indian Market, the Heard Museum Guild Indian Fair and Market, and the Eiteljorg Museum Indian Market and Festival; and acquisition awards from the Smithsonian, the Museum of Indian Arts and Culture, the Autry Museum of the American West, the Briscoe Western Art Museum, the Wheelwright Museum of the American Indian, and the Gilcrease Museum.

The biggest innovations in beadwork in recent times can largely be attributed to the medium's premier artist, Marcus Amerman, who is of Choctaw ancestry and grew up in Oklahoma. In the early 1980s, Amerman invented a technique by which beads are sewn onto a photocopied image to create an ultra-realistic pictorial.

"My innovation in Native American beadwork is more an invention of process than it is a stylistic or evolutionary step," explains Amerman. "Before I came along, beadwork was limited to abstract design, and what little there was that was representational was cartoonish. And believe me, cartoonish is no place any Indian wants to be."

It might be said that Native American beadwork can be divided into two distinct categories: Before Amerman and After Amerman. His work changed the standards of the genre and has been most influential in elevating the art form from high craft to fine art. The artist believes his bicultural upbringing "stands as a true and fortunate blending of two worlds. I incorporate the aesthetic preferences of the dominant society into what is otherwise a purely Indian art form."

Modern Southwest Native American inlay work, while continuing to adhere closely to historic time-honored techniques, has also experienced a flourishing of new designs, forms, and functions over recent generations. This is beautifully illustrated in the work of Jolene Bird from Santo Domingo Pueblo Indian Reservation in Northern New Mexico, whose one-of-a-kind inlaid accessories, jewelry boxes, purses, and pieces of pottery have redefined the parameters of the art form. A fully inlaid and fully functional Telecaster electric guitar is among Bird's most creative and masterfully executed works.

When Bird began making jewelry she was "mostly drilling and stringing nuggets," she says. "I then moved on to cutting and slicing raw turquoise, which I did for twenty years before diving into inlay."

Bird's inspiration to master new techniques and create more challenging pieces came from the work of groundbreaking jewelry artists who were carrying traditional forms beyond familiar territory. "The younger generation of artists had new and more exciting art and it made me question myself: 'How can I keep up with this new and creative generation?' And that's when I created my first piece of contemporary inlay work." Thirty-five years later, Bird is still "pushing traditional inlay work into the realm of modern art."

Charles Loloma
(Hopi)
Hopi Silver Bracelet, ca. 1973
Carved turquoise, coral mosaic inlay
5⅞ x 1½ in.
Photo courtesy of Shiprock Santa Fe

Sonwai *(Hopi)*
Hopi Silver pendant, 2020
Silver, gold, Nevada Blue turquoise, ebony, coral, fossilized ivory
4¼ x 1 in.
Photo courtesy of Shiprock Santa Fe

In the 1980s, a few Native American metalsmiths began to incorporate gold and diamonds and other precious gems into their translations of traditional jewelry designs. But the use of the metal didn't seem much more than an occasional novelty in Indian jewelry, and the gemstones didn't meet enthusiastic response. That is, until they found their way into the hands of Maria Samora, whose gift for turning these more recently adopted materials into heirloom-quality jewelry remains unsurpassed in Indian Country.

Although inspired by the unique cultural background of Northern New Mexico and the artistic legacy of her Taos Pueblo heritage, Samora's work is a conglomerate of "ideas and techniques that have evolved in a direction more reflective of the modern world" than of ancestral history. "My work is fueled by my passion to learn and explore new technology in the jewelry industry," adds Samora. "I see myself as an innovator not bound by traditional conventions."

More than five decades ago, Lloyd Kiva New, Cherokee artist and co-founder of the Institute of American Indian Arts in Santa Fe, predicted that glass would be the medium of the future in Native American art. Recent decades have seen that prediction come to pass where traditional glass arts are concerned, but, with the exception of beads, incorporating glass into contemporary Native American jewelry is something entirely new.

Enter Jemez Pueblo artist Adrian Wall, who has been sculpting from stone for twenty years and has a natural attraction to process and tools. His interest in making jewelry "stems from my time at the Institute of American Indian Arts," says the artist, "where I was most interested in and challenged by the jewelry classes. And the next thing I know, I'm building a jewelry studio in my home."

Wall's bold sculptural jewelry forms set with pieces of smooth glass are inspired by the work of Hopi artists Charles Loloma (1921–1991) and Loloma's niece Sonwai (Verma Nequatewa, b.1949), who channel-worked large slabs of cut and polished stones into tufa-cast silver settings to create highly architectural pieces never before seen. "I realized I could infuse some of my knowledge of glass with sculpture to create jewelry that reflects my influences, yet still gives me a creative voice," says Wall.

"For me, the attraction to glass is the addition of light as a medium," continues Wall, who has "maintained an affinity toward glass because of the challenges that surround working with the material. Being a sculptor, I have a lot to learn as a jeweler. But I feel like my ideas and the execution of my pieces are a valid form of expression."

"Amerman, Bird, Samora, and Wall are among a growing number of Native artists who, for decades, have been instrumental in reshaping non-Indian attitudes about what Native American art is," says Christy Vezolles of the American Society of Appraisers. "Their unique, highly imaginative creations transcend stereotypes and clearly illustrate the reality that Native cultures are not frozen in time, but dynamically evolving and expanding, even while they are deeply rooted in tradition."

RoseMary Diaz (Santa Clara Pueblo) is an anthologized poet and award-winning writer based in Santa Fe. She studied literature and its respective arts at the Institute of American Indian Arts, the Naropa University, and the University of California at Santa Cruz.

Maria Samora *(Taos Pueblo)*
Keum-boo Circle, 2014
24k gold, oxidized silver, black diamonds
2¾ x 2¾ x 2 in.
Photo: Kevin Rebholtz

VIOLENCE AND BEAUTY: THE PARADOXICAL POWER OF SHAUN LEANE

BY KATE HENSLER FOGARTY

Shaun Leane
By Shaun Leane, with texts by Claire Wilcox, Jo Hardy, Vivienne Becker
ACC Art Books, Suffolk UK, 2020
320 pp; 199 color, 54 b/w illustrations, $75

IT'S ONE OF THOSE CULTURAL COLLECTIVE MEMORIES that one holds dear, especially now in the time of COVID-19: when we the audience gasp in unison at a horror movie; a sea of lighters at a concert; a particularly vigorous "wave" at a football game. What I remember so clearly from attending the "Alexander McQueen: Savage Beauty" show at the Metropolitan Museum of Art in New York in 2011, itself a riot of rock music, holograms, and high fashion, was the spellbound hush among the crowd.

In 2011, more than 600,000 people visited "Savage Beauty" over its three-month run. Lines snaked around and into the Met every day from dawn until after midnight; it was one of the most popular exhibits in its history. And while the line could be festive, convivial, a parade of outfits and costumes donned specifically for the occasion, once one entered the dark, moody halls, one was silent.

That a couture designer engendered this much interest in the general public surprised museum officials, the media, and the public itself, perhaps. But Alexander McQueen, in his relatively short career before his death by suicide at the age of forty, revolutionized the fashion industry and beyond with his juxtaposition of technical exactitude with drama and danger.

Strikingly, what many recall about McQueen's work for Givenchy and his own eponymous line is not the clothing but the accessories: aluminum body corsets; silver crowns of thorns; elaborate porcupine quill, feather, and shell earrings; taxidermy-laden headdresses; crystal-encrusted body armor. These were the designs of Shaun Leane, a classically trained goldsmith who was McQueen's close friend and the creative equivalent of his skydiving partner. Leane worked alongside McQueen for eighteen years. He has his own successful line of jewelry, Shaun Leane, and is known for bespoke creations for princesses and celebrities and collaborations with cultural luminaries like Daphne Guinness, Nick Knight, and Damien Hirst. This new monograph, *Shaun Leane,* surveys his thirty-five-year career for the first time.

One of Leane's vivid childhood memories is of the stained-glass windows at his North London church: the intensity of the colors, yet the fragility of the medium. "In nature, as in life, violent and beautiful forces dance together and there is a delicate balance to be struck between ferocity and vulnerability," he writes in the foreword. Leane recalls eyeing his father's flashy diamond and tiger's eye watch and gold toothpick on a chain, and looking on transfixed as his mother separated her mascara-slicked eyelashes with a needle.

Bullied and bored, Leane walked out of Catholic school at age fourteen. And while the law required him to continue, he is forever grateful to the guidance counselor who steered him toward a youth training program that included a jewelrymaking course. He completed the one-year course in six months and with high marks, which led to his candidacy for a seven-year goldsmithing apprenticeship in London's historic jewelry quarter, Hatton Garden.

At the English Traditional Jewellery Workshop (ETJ), work continued much as it had for 700 years. Many prestigious jewelry houses like Asprey and Boucheron outsourced their work to ETJ. They created custom jewels for the British and other royal families, and Leane was mesmerized by the antique Georgian, Victorian, and Art Nouveau pieces he painstakingly restored.

A chance invitation to the graduation catwalk show at renowned fashion college Central St. Martins changed Leane's life. The designs of then-unknown Lee

Octopus cuff, 2017
Gold vermeil, hand-carved doublet of green amethyst and turquoise

Photo courtesy of Ann Ray (ACC Art Books)

Alexander McQueen stood out; his collection was titled "Jack the Ripper Stalks His Victims." A few weeks later, after a night of clubbing, the two became friends. Though they might have seemed to be artistic polar opposites—orthodox goldsmith meets fashion bad boy—McQueen had cut his own technical teeth in an apprenticeship on Savile Row, and appreciated Leane's handiwork. He enticed Leane to create the accessories for his first collection. That controversial 1994 show, *Highland Rape*, set the two on a fashion trajectory nearly unrivaled in intensity and creative expression for almost two decades.

Leane recounts that in 1996, for McQueen's show *The Hunger,* having created silver stag antlers and what would become his signature tusk-shaped earring, McQueen then asked him to make an exoskeletal corset with a spine and tail. Having never made anything bigger than a tiara, Leane nonetheless took the challenge, casting human vertebrae and modeling the ribs in wax before rendering the piece in aluminum. After that, curator Claire Wilcox's essay notes, Leane was exhilarated: "The spine corset opened the door…there were no boundaries then, there was no limit to what we could do."

In 1999 Leane launched his jewelry brand, while still making catwalk jewelry for McQueen and Givenchy, at which McQueen was creative director. Gemologist Joanna Hardy's essay informs us that Leane was so determined to make his own name that he re-mortgaged his house nine times over ten years to support the business. Jewelry historian and journalist Vivienne Becker writes of his early work: "His style emerged fully formed: a fusion of traditional, meticulous craftsmanship and conceptual modernity… Leane found the perfect balance between age-old and avant-garde, between reverence and revolution." While Leane's designs are edgy and modern, they're unmistakably retro and romantic: for every *Sabre* series, there's a *Cherry Blossom* collection.

After thirty-five years in the business, Becker notes, Leane is as passionate and innovative as ever; his recent inspirations include travel, architecture, exotic gemstones, pre-Columbian goldwork, and as always, nature. Leane has told of "a more profound celebration of beauty, the beauty of nature in all its aspects, particularly the cycle of birth, death and renewal."

And, I am pleased to report, this gorgeous survey of Leane's work rendered me as speechless as did the Met exhibition ten years ago. The book concludes with *Romantic Warrior,* an exquisite seventeen-page collaboration between Leane and photographer Rob Rusling that delivers all the visual energy, texture, and ecstasy that a Leane fan could desire.

Kate Hensler Fogarty is a writer and editor based in Florida. She is contributing editor to Metalsmith.

From top:
Grille collar | La Dame Bleue, SS08, 2008
Hand-forged aluminium rods

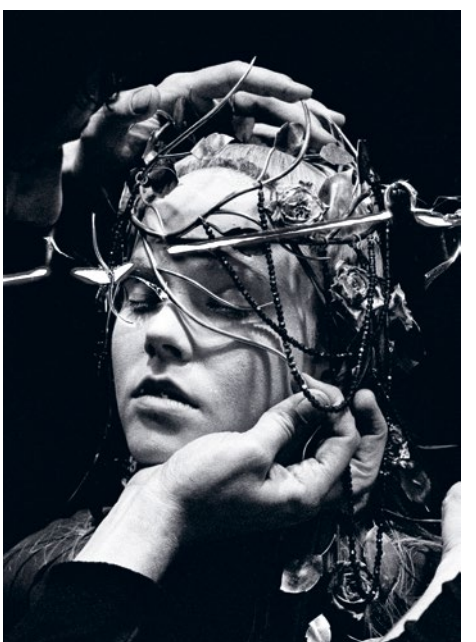
Givenchy Rose Corset, 2000
Silver

Joan Headdress, 1998
Silver, natural roses electro formed in silver, garnet

Photos courtesy of Ann Ray (ACC Art Books)

Left:
Overlook Coil Corset, 1999
Hand-forged aluminum rods

Photo courtesy of Ann Ray (ACC Art Books)



Kelly McDonald and Victoria McIntosh

Working in the Shed

to Avoid Ballet Class

by matt lambert

I'm a little teapot // Short and stout // Here is my handle [one hand on hip] //
Here is my spout [other arm out straight]

When I get all steamed up // Hear me shout //
"Tip me over and pour me out!" [lean over toward spout]

I'm a clever teapot, // Yes it's true //
Here let me show you // What I can do

I can change my handle // And my spout [switch arm positions] //
Just tip me over and pour me out! [lean over toward spout][1]

—I'm a Little Teapot
George Harold Sanders and Clarence Z. Kelley

It is midweek in June 2020.

I am opening my email and trying to get more coffee into my system to get myself ready for another day of working from home.

I am greeted by an email containing a video file from artist Kelly McDonald in Te Whanganui a Tara, Aotearoa (Wellington, New Zealand).

In the video, Kelly walks into the frame; she is in her kitchen. The camera is resting on the dining table, the dishwasher is open and in the process of being either emptied or filled, and evidence of children is scattered around the room.

Kelly looks right at me through the camera and recites the 1939 childhood classic song *I'm a Little Teapot*, which describes the heating and pouring of a teapot and has an accompanying pantomime.

It is in the second verse, when Kelly's akimbo stance shifts and what was once a handle is now a spout, that everything begins to click.

Right:
Kelly McDonald
Tip me over (pendant), 2020
Steel, silver plated brass teapot spout and handle
85 x 117 x 105 mm
Photo by the artist

Previous spread:
Victoria McIntosh
I'm a Little Teapot Series, 2019
Vintage teapots, paint ,fabric, trims
220 x 110 x 110 mm
270 x 100 x 100 mm
210 x 120 x 120mm (left to right)
Photo courtesy of the artist

This feeling of having a moment of understanding is reinforced the following Monday when I log in to a now weekly scheduled video call with Kelly McDonald and Victoria McIntosh. Actually, it is my Monday evening and their Tuesday morning. McIntosh has flown from Ōtepoti (Dunedin), a city in Te Waipounamu (the South Island) of Aotearoa (New Zealand), to Te Whanganui a Tara (Wellington). We have been meeting as a trio to discuss work, this article, and the preparation for an upcoming exhibition featuring both artists, for which I will participate in as a writer/dialogue facilitator with the support of Creative New Zealand.[2] Of course we talk about the video and the simple, childlike act that has offered a loose thread that tempts us to pull. This leads to McIntosh acting out her own rendition of the classic song and dance. But when she gets to the part about being "a clever teapot," she keeps both arms on her waist and declares herself a sugar bowl!

This simple action diverts from the anticipation and expectation of form put on both object and body. Through transformation or defiance, a different choice has been made. It is a choice that, from a Western perspective of normativity, could be considered queer:

It is here, sitting on a pink lace–trimmed cushioned chair over a pot of tea that McIntosh tells me that a root of her work is her younger self running away from ballet class.

taking familiar cues from what we think a teapot is or should be and choosing to make a shift. This transformation is a choice that seems obvious to its makers but challenges the viewer. However challenging that view is within the rights of the makers, it is declaratively a crucial thread connecting McIntosh and McDonald.

The concept of choice ripples through both McIntosh and McDonald's work. The two artists showed their work at a joint exhibition, *The Mother Lode*, at Dark Horse Experiment Gallery in Blender Studios during Radiant Pavilion, the annual, city-wide jewelry event in Melbourne Australia. Sian van Dyke's accompanying essay, *Bitch, lover, child, mother*, dives deep into ideas of choice in relation to what it means to be a woman, motherhood, having children, and the legalities surrounding a women's body and the choices that are made for them and not by them. To quote van Dyk:

> ...Kelly and Victoria prod uncomfortable subject matters, which at first might make some of their audience feel embarrassed. However, using humor as many women have learnt to do—and everyday objects we know intimately, they win us over: urging us and the people we love not to be shamed, and continue to seek to define ourselves on our own terms.

Victoria McIntosh
Empty Vessel, 2019
Vintage sugar bowl, vintage underwear, freshwater cultured pearls, lace, paint
480 x 360 x 10 mm
Photo: Vanessa Hardy

On paper and in our work, the three of us are a bit of an odd collection. McDonald and McIntosh live on the other side of the world and make work from the perspective of a gender, a generation, and a place I do not position myself within. However, when I attended Radiant Pavilion and had studio visits with each maker, our mutual interests became clear. As both a writer and a maker, I find a shared interest in the way McDonald and McIntosh have conversations with material. For all three of us, vast amounts of time are spent gathering used objects, while some are given by friends and neighbors.

Kelly McDonald
For Long Service & Efficient Conduct (neckpiece), 2018 (detail)
Steel coat hanger (not shown in image), lead
250 x 280 x 50 mm
Photo by the artist

Victoria McIntosh in her studio, 2020

Photo: Vanessa Hardy

Victoria McIntosh
Nozzle Ring with Box, 2013
Tala icing nozzle,
sterling silver,
brass, vintage box
110 x 50 x 40 mm
Photo courtesy
of the artist

Victoria McIntosh
Hand mirrors, Fat Series, 2020
Vintage hand mirrors, sandblasted, petticoat
fabric, lace, ribbon, pearls, paint
320 x 125 35 mm,
270 x 115 x 15 mm,
300 x 110 x 45 mm (left to right)
Photo courtesy of the artist

In a tool shed behind her suburban house in Te Whanganui a Tara, Kelly McDonald compiles objects: the rusted, the pitted, the replaced, door latches, hand tools, animal traps, and domestic service wear. Paths are created by the tables set up in her studio space, and objects are laid out in ways that dance and float, constantly being rearranged; she writes and rewrites a message on the bench until an intrinsic feeling of making sense occurs. Here a wrench isn't just a wrench; instead, McDonald searches for a specific form, a curve, a relation. It may take dozens of wrenches and weeks of turning, flipping, and shifting. Or perhaps it is the first instinct that she runs with. In her dissertation, McDonald uses philosopher and sociologist Henri Lefebvre and his text *Critique of Everyday Life* to describe the necessity of finding or returning to the confirmation of pleasure in the everyday.[3]

She has spoken about being drawn toward traditionally masculine-associated spheres and grapples with her roles as daughter and mother and also having grown up in an industrial environment. As McDonald states:

> My life has been inextricably linked to power and its processes of production. Incongruously nestled amongst dairy farms in a rural Australian valley were six functioning power stations and the largest brown coal deposit in the southern hemisphere....I saw power and autonomy in my father's way of life,

Kelly McDonald
DIY IUDs, 2019
Wall installation of brooches, neckpieces, rings, and objects
Steel, ceramic, sterling silver, brass, 24k gold
1550 x 670 x 40 mm
Photo by the artist

Kelly McDonald
Thar she blows (brooch), 2020
Steel, chrome plated brass tap indices, paint, brass
120 x 90 x 10 mm
Photo by the artist

Kelly McDonald in workshop

Photo by the artist

Kelly McDonald
Undone (necklace), 2018 (left)
Pearly Gates (necklace), 2018 (right)
Mild steel pliers and spring, pearls, brass, steel door lock plate
980 x 630 x 20 mm
Photo by the artist

with a home workshop and quiet kingdom where he was answerable to no one's expectations but his own. A sharp contrast to the life choices open to Mum. Considering these contrasts in my own work, I use materials taken from traditionally masculine and industrial spheres, combining these with objects and ideas exported from domestic environments. Just as roles move between architectural spaces, as a mother of three children, my work also moves between a tool-filled workshop and the home.[4]

A similar dance of arranging and shifting occurs in Victoria McIntosh's studio. In downtown Ōtepoti (Dunedin), at the top of a flight of stairs in a building off a main street, is a door to a white room filled with utensils, baking supplies, lace, pearls, and Spanx®. The writing and rewriting of messages also happens here, but in a different font. While McDonald's grit speaks of the manual labor kind, the kind you feel under your fingernails, McIntosh finds grit in the rubbing of synthetic fabric against the skin, the tightness of support garments chafing the body. It is here, sitting on a pink lace–trimmed cushioned chair over a pot of tea that McIntosh tells me that a root of her work is her younger self running away from ballet class. Later, in an email correspondence, she states:

> For a long time I have been drawn to old domestic objects, cooking and baking utensils reminiscent of my grandmother's kitchen, detailed with the patina of years of use, dents and scratches that speak of a past life, even if that life is not known. As an adoptee, the concept of a lost and unknown history continues to resonate with me…..
>
> The beige work began in 2014 when I was looking at medical and beauty aids: sticking plasters, corn pads, false fingernails… and it was about this time I came across

While McDonald's grit speaks of the manual labor kind, the kind you feel under your fingernails,

McIntosh finds grit in the rubbing of synthetic fabric against the skin, the tightness of support garments chafing the body.

Top:
Kelly McDonald
Trapped (neckpiece), 2018
Steel animal traps, bronze cast beads
950 x 110 x 90 mm
Photo by the artist

Victoria McIntosh
My Handbag, My Choice, 2019
Vintage underwear, fabric, purse clasp, knitting needles, crochet hooks, freshwater cultured pearls
520 x 310 x 60 mm
Photo courtesy of the artist

Both McDonald and McIntosh are in motion with their ideas and their work. They exist in a state of flux, constantly mixing the past, present and future through ideas, materials, and methods to get to a distant horizon.

Kelly McDonald
Blowing Bubbles in the wind (Winners never change the rules) (pendant), 2020
(Detail of pendant without cord and bubble-mix)
210 x 100 x 0.5 mm
Photo by the artist

Top:
Kelly McDonald
Turn me on (and off) (brooch), 2020
Steel, chrome plated brass light switch, paint, brass
95 x 95 x 35 mm
Photo by the artist

a vintage foundation garment in a second hand store. I was both repulsed and fascinated by this garment and I can still recall the look of pity I received from the young sales assistant at the counter. I considered telling her they were for an art project but figured being over forty I was unlikely to be believed..... so there they hung on the wall in my studio next to the nipple covers and makeup sponges.

They were to become the first handbag in a series that continues today and evolves with each new find. These undergarments are designed with the sole purpose of controlling women's bodies. Whether sucking you in or padding you out, they are sold on the promise of achieving the current beauty standard of the day—an impossible moving hierarchy of shape, size and shade.[5]

Both McDonald and McIntosh are in motion with their ideas and their work. They exist in a state of flux, constantly mixing the past, present, and future through ideas, materials, and methods to get to a distant horizon. This is why I view their work as queer: behind their work is the concept of desiring something, of always moving towards a horizon that, when you stop and look up, is always in front of you. Their work does not try to conform to an ideal standard when it comes to the rim of a vessel or the shape of a handle, but instead challenges and questions not why those standards exist, but why we still adhere to them.

matt lambert is a non-binary, trans, multidisciplinary collaborator and co-conspirator working towards equity, inclusion, and reparation. They are a co-founder and facilitator of The Fulcrum Project and currently are a PhD student between Konstfack and University of Gothenburg in Sweden. They hold a MA in Critical Craft Studies from Warren Wilson and an MFA in Metalsmithing from Cranbrook Academy of Art.

1 *I'm a Little Teapot* is an American song first published in 1939. Originally, the song was written by Clarence Kelley to help students master the "Waltz Clog" tap dance routine. The song and the accompanying moves proved to be very popular and the song made its way to households in the UK and Canada soon after. "I'm a Little Teapot," *Nursery Rhymes*, accessed December 13, 2020, https://allnurseryrhymes.com/im-a-little-teapot. / **2** "Creative New Zealand is a Crown entity governed by the Arts Council. "Our Council," *Creative New Zealand*, accessed December 17, 2020, https://www.creativenz.govt.nz/about-creative-new-zealand/our-council. / **3** Kelly McDonald, "The Mother Lode: A Tragicomedy" (dissertation, 2019), 15. / **4** Kelly McDonald, "The Mother Lode: A Tragicomedy" (dissertation, 2019), 1. / **5** Victoria McIntosh, email to the author, December 14, 2020.

Victoria McIntosh studio wall, 2021

Photo courtesy of the artist

Collection of knitting needles, 2019

Photo courtesy of the artist

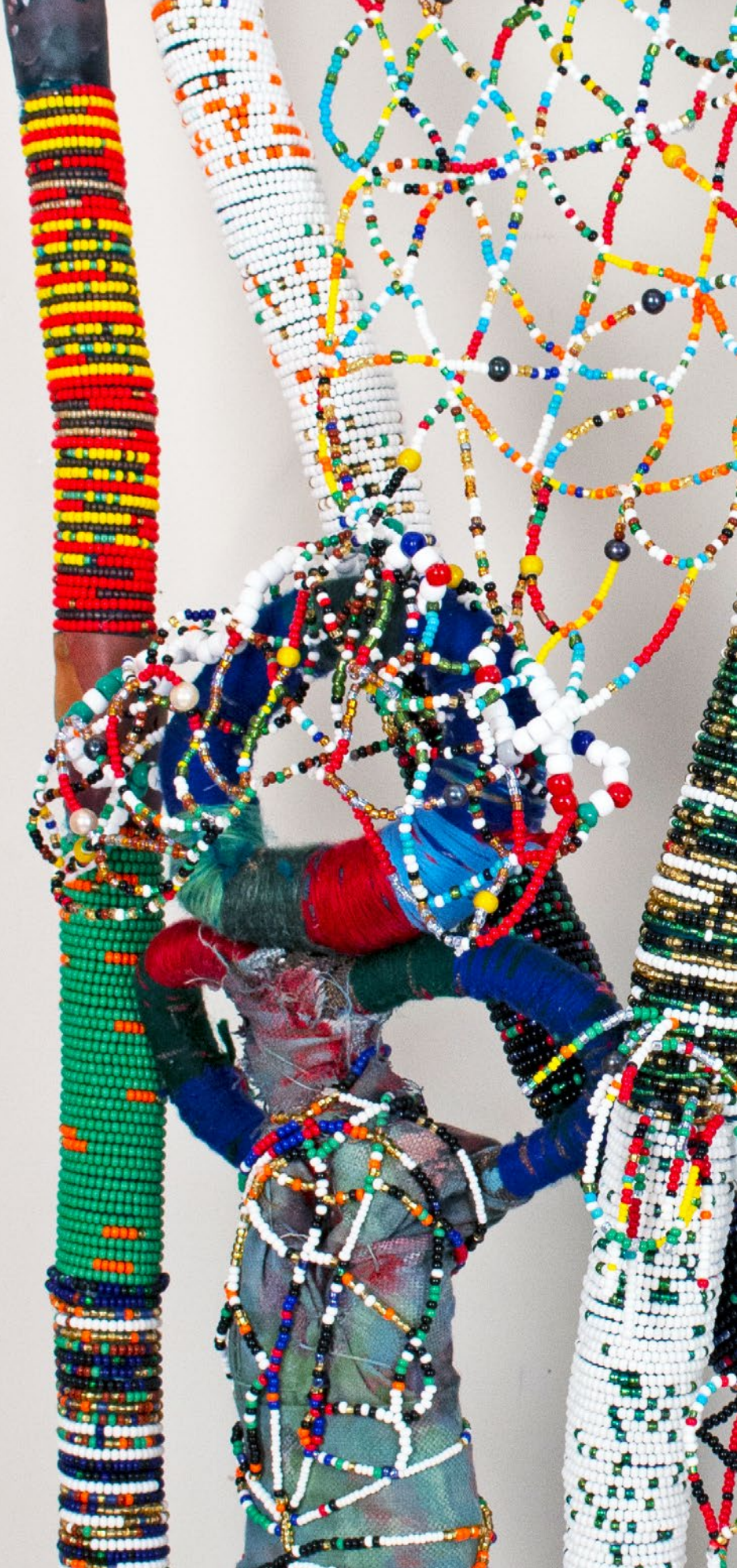
Victoria McIntosh
Glory Box (handbag), 2021
Vintage undergarment, purse clasp, freshwater cultured pearls
510 x 400 x 80 mm
Photo courtesy of the artist

Victoria McIntosh
Full Bloom (pair of vases), 2020
Found brass vases, upholstery vinyl, ribbon roses, paint
300 x 160 x 160 mm (each)
Photo courtesy of the artist

R·E·S·T·R·U·N·G

Contemporary North American Beadsmiths

By Jessica Todd



"One reason that crafts, decorative arts and folk art are seen as outside the high art tradition is because non-artists don't have the same kind of respect for things that we could make ourselves,"[1] wrote Marcia Tucker in the 1996 exhibition catalogue for *A Labor of Love* at the New Museum of Contemporary Art. This sentiment likely elicits a cringe from you, *Metalsmith* reader, despite Tucker's intent to celebrate the work.

The familiar "craft versus art" hierarchies are deeply rooted in classism, racism, and sexism, and the topic has been extensively explored in this and other craft publications for decades. Yet the art jewelry field perpetuates such snobbery over certain materials and processes. Perhaps the most targeted: beads. I have heard many academic and fine jewelers recount harrowing stories of being "accused" of "making beaded jewelry" when they first introduced their profession to a stranger (can you imagine?!). But take one look at the work featured in this article, and I assure, you will not be thinking, "I could have made that myself." The nine contemporary North American artists featured here explore this oft-stigmatized material with curiosity, criticality, and grace. The sheer range of form and concept in their work speaks to the vastness of beadwork's history and application.

Like a moth to a flame, I find myself dazzled by beadwork. The attraction is not simply its sparkle and color; it is the innate human impulse for the process that spans continents and millennia; the malleability of the material, its painstaking production, and its relationship to individual and collective identity. In *The History of Beads*, Lois Sherr Dubin writes, "[Beads] first appear with the advent of modern man, *Homo sapiens*, at least one hundred thousand years ago, and probably have been made and used by every culture in the world since then."[2] Beads predate the earliest known figurative art by about 75,000 years;[3] they are written somewhere in our collective DNA.

Over the millennia, as beads evolved from nature's "ready-made" versions, such as predator-pierced shells, to increasingly complex technological feats of perforation and fabrication, material continually played a central role.[4] After all, at their essence, beads are but a solid object with a hole. Philadelphia-based self-taught jeweler Hilary Hertzler works in intimate conversation with materials. Hertzler spent over a decade working as an interior architect, developing a sensibility for the visual and structural qualities of materials. She notices the texture, line, and color of natural fibers, seeds, carved glass, and terracotta in her *Organic Necklace* series, "with rhythmic pops of smooth surface emerging from fuzzy textures and bright color interrupting neutral ones." Hertzler creates with a "joyful work of the hand,"

Previous spread:

Leonardo Benzant
Black Joy Takes Courage, 2019
(detail)
Caucasian doll, fabric/clothes, acrylic, gel medium, monofilament, leather, glass seed beads, handmade ceramic bead, plastic pony hair beads, miscellaneous
98 x 48 x 5 in.
Photo courtesy of Claire Oliver Gallery

Breana Ferrara
Long Pink Mouth, 2019
Polyester fabric and stuffing, glass beads, sterling silver, cultured freshwater pearls, thread
10 x 4 x 3 in.
Photo courtesy of the artist

Curtis Talwst Santiago
African Knight II, 2018
Wire and beads,
on steel armature
82 x 24 x 24 in.
Photo courtesy of
Rachel Uffner Gallery

derived from the Pennsylvania Dutch traditions of her upbringing. Her necklaces and earrings illustrate the contrast of her rural childhood and urban adulthood, easily shifting from soft to rigid, natural to manmade, bumpy to linear. Her deep consideration of material pushes the viewer to notice the physical and tactile qualities of each component with fresh eyes, encouraging touch, connection, and joy.[5]

When studying the history of beadwork, materials tell us a story of origin, migration, colonization, and trade. Indigenous people were the first beadworkers in the region now known as North America, creating adornment and objects with beads made out of shells, pearls, bones, teeth, quills, stones, and fossils. With colonization came the introduction of European-made glass beads as well as other globally traded beads, which permanently altered historical techniques and forms. European glass beads were traded with an enormous profit margin—1,000 percent return on investment in 1632—to Africa and North America and played a significant role in the transatlantic slave trade, a topic we will return to shortly. Many North American Indigenous cultures began using glass beads, notably the Crow people of the Plains, who created exquisite beaded adornment for themselves and their horses.[6]

Artist Elias Jade Not Afraid grew up in Lodge Grass, Montana, in his great grandmother's house on the Crow Indian Reservation, where he recently returned to live. His great grandmother was a beadworker, and as a child, Not Afraid would take apart and recreate her beadwork using her old supplies. By age twelve, he had taught himself two-needle appliqué, an advanced beading technique used to create two-dimensional designs on a surface. He collects the same kind of beads his ancestors used—European glass beads from the 1800s to 1950s—for his work, combines them with antique metal findings, shells, and elk ivory, and fixes them to a base of smoked and brain-tanned deer hide. Not Afraid's wearable designs range from bold geometric patterns to stylized plant and animal motifs to edgy punk and pop culture references; he simultaneously carries on historical processes and disrupts tradition. His pieces start as simple outlines that he fills with color as he goes, working from his intuitive ability to create the perfect composition of hue, tone, and saturation.[7] Not Afraid's work zooms out from the material of each individual bead to tell a story of color and pattern, yet the materials he uses speak to a complex global history.

Although the proliferation and migration of beads around the globe stimulated exciting cross-cultural explorations, the underlying narrative is one of insidious cultural destruction and dehumanization. Lois Sherr Dubin writes, "Between 1500 and 1867, slavers shipped perhaps 15 million Africans to the Americas, routinely exchanging European-made glass beads for human cargo."[8] Demetri Broxton, an Oakland, California–based mixed media artist of Louisiana Creole and Filipinx heritage, tackles this

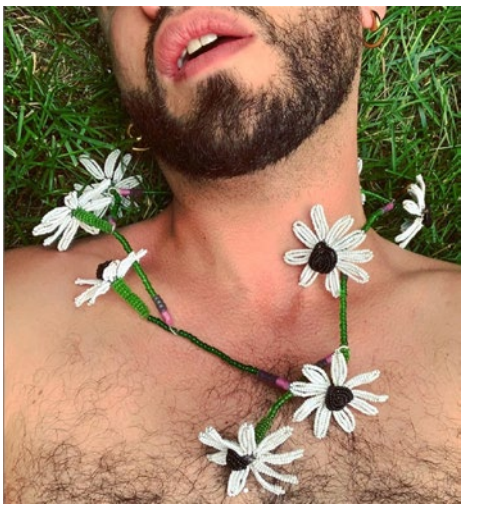
Top:
Hilary Hertzler
Organic Necklace 2.0, 2015
Recycled glass, rudraksha seed, bodhi seed, acai seed, mohair and silk yarn, sterling silver
6 x 10½ x 1½ in.
Photo courtesy of the artist

Above:
Hilary Hertzler
Organic Necklace 3.0, 2017
Clay, acai seed, mohair and silk yarn, sterling silver
8½ x 8 x 1½ in.
Photo courtesy of the artist

Beadwork's role in ritual is well documented throughout global histories, often granting talismanic powers to the wearer.

Elias Jade Not Afraid
Crow style Kevlar cuffs, 2017
Smoked deer hide, antique glass cut seed beads, Kevlar ballistic fabric, vintage brass belt tack, 24k gold electroplated glass cut seed beads, Kevlar beading thread
10 x 6 in.
Photo courtesy of the artist

matt lambert
Something to mark life
Something to mark innocence
Something to mark tomorrow as yesterday's history
Glass beads, steel, copper, heat shrink
15 x 11 x 2½ in.
Photo courtesy of the artist



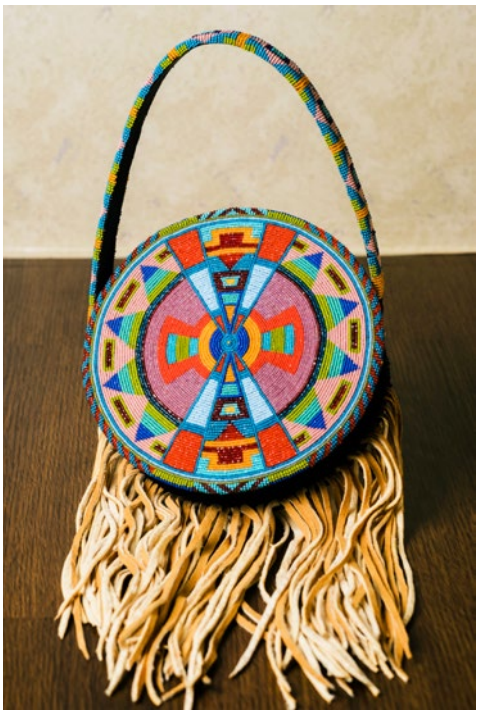
grievous history and its present-day iterations in his work with boxing gloves. Broxton prominently uses the cowrie shell, a beading material steeped in symbolism for many cultures throughout the continent of Africa.[9] Cowrie shells were a valuable commodity, used as currency by Portuguese slavers to purchase human beings for the slave trade. Broxton's sculptures converse with the cowrie shell shrines of the Yoruba people of Nigeria, called Ilé Ori, or House of the Head shrines, that sanctify "a person's spiritual essence; protected by a shield of cowrie shells."

Broxton's embellished boxing gloves reveal the modern-day legacies of slavery evident in the economy of Black bodies in sports and in hip-hop lyrics.[10] The gloves no longer function in the boxing ring, but they seem to offer their wearer even more protection. The cowrie shells are attached like spines with their pointed corners facing outward, often accompanied by other menacing, pointed objects; tenacious affirmations are beaded on the back of the gloves in a graffiti font. Broxton's sculptures are, at once, heroic declarations of self-determination, screaming frustration, solemn altars to loss, and revelry in the persistence of beauty through pain.

Artist matt lambert, formerly based in Detroit, Michigan, and now working in Stockholm, Sweden, critiques European colonization from another perspective. Lambert teases out the capricious nature of French beaded flowers, a pastime popular in the late nineteenth and early twentieth centuries, which reflects the wealth, leisure, and obliviousness of an aristocracy who profited from the brutal subjugation of the French colonies. Some of the flowers in the

Each of these nine beadsmiths, bearing a history as long as humankind, crafts a new page in our collective human story with an object so utterly simple: the bead.

Teresa Sullivan
Wanted on Six Planets, 2008
Glass beads, thread
13 x 7 x 1 in.
Photo: Dan Kvitka



Top:
Elias Jade Not Afraid
Crow rosette bag, 2020
Vintage (1950) glass cut seed beads, smoked deer hide, Italian pony hair, antique brass findings, beaded leather strap, gold embossed Italian leather (lining)
10 x 615 in.
Photo: Aldric Nelson

work are restored and modified antiques, and others are replicas fabricated by lambert. This process of collecting and recreating highlights the falsehood and romanticization of single-maker authorship embraced by Western culture. Further, the beaded flowers act as a commentary on the social construct of masculinity. In the same way the beads attempt to preserve the ephemeral form of the flower, our society attempts to fix masculinity to a brief moment in time that is youthful, virile, and athletic.[11] This definition is impossibly narrow. Yet, there is joy in lambert's work as well. Tying together a necklace of real flowers is an act of experimental and ephemeral self-adornment. The wearer of lambert's beaded version is allowed to preserve this moment of self-love and self-celebration indefinitely—for many, a countercultural act in itself.

Teresa Sullivan, a bead artist based in Olympia, Washington, began her adulthood immersed in the counterculture of the 1980s punk scene in Portland, Oregon, making Xerox collage art and playing in underground bands. While working in a tile factory, Sullivan began making ceramic beads and learned about the work of Joyce Scott, a name now synonymous with contemporary beadwork. Sullivan immediately connected with Scott's work, seeing in it a "love of underground comix, revolutionary discontent/social critique, healthy outlets for anger, questioning of norms of reality, and an inherent hermetic exactitude."[12] She went on to travel with Scott to South Africa in 2014, along with artist Sonya Clark, who also made influential beadwork in the early 2000s. The figurative narratives in Sullivan's work bear the influence of her mentor, as do many contemporary beadsmiths who Scott inspired to explore dimensional form in bold and unexpected ways. Sullivan's beaded jewelry and sculpture incorporate superheroes, pulp fiction, and found text, each piece a reflection of her intricate inner musings on culture, politics, and literature.

Also an expert at constructing narratives, artist Curtis Talwst Santiago creates historical fiction through his sculptures, performances, and paintings. Born in Alberta, Canada to Trinidadian parents, Santiago has spent his adult life moving around the globe; his travels are evident in the cross-cultural explorations of his work (he recently settled in Munich, Germany). He is well known for his miniature dioramas—tiny, contained theatrical stills that will surely appeal to jewelers and object-makers. But we came for the beads. Santiago developed an interest in beadwork during grade school field trips to museums in Alberta, where he was drawn to beadwork's global reach from First Nations cultures in Canada to the Maasai people of Kenya and Tanzania. Years later, on a trip to South Africa, he encountered a street artist named Jimmy beading animal figures for souvenirs outside of the airport and struck up a conversation. He soon found himself in Jimmy's home, learning how to bead and collaborating with Jimmy's family on his *African Knight* armor.[13]

Santiago examines the absence and presence of certain narratives in dominant culture, "draw[ing] upon theories of genetic memory and ancestral imagination to reveal, open, and show alternate histories and narratives."[14] The extensive multidisciplinary storytelling

of his *African Knight* series creates imagined artifacts that confront the Eurocentric trope of the knight in shining armor. A world traveler, Santiago mused, "I thought about all the armor I needed while traveling the world as a person of color."[15] The steel frame of the *African Knight* suit, shrouded in plastic beads, offers little physical protection, but imbues Santiago with a connection to his ancestors and the enduring strength of their untold histories. In his video piece *Sir Dingolay*, he performs while wearing the suit in a courtyard surrounded by the detritus of urban gentrification. Here, he connects to his Caribbean roots—the elaborate and often uncomfortable costuming of Carnival, always accompanied by dance, celebration, and ritual. Off the body, the piece is displayed with the wear and tear of the performance, so it can be understood not as an aesthetic object but as an artifact inseparable from Santiago's journey of making it and dancing in it.

Beadwork's role in ritual is well documented throughout global histories, often granting talismanic powers to the wearer. Multidisciplinary artist and jeweler Catherine Blackburn explores ritual and power by applying a contemporary lens to traditional First Nations adornment. Blackburn was born in Patuanak, Saskatchewan, in Canada, is of Dene and European ancestry, and is a member of the English River First Nation; she is currently based in Terrace, British Columbia.[16] In the early nineteenth century, Indigenous people across North America were stripped of their artistic expression by Christian missionaries in the name of assimilation. Blackburn reclaims this history through beadwork as a "tool of resistance."[17] Her work "takes stylistic inspiration from diverse First Nations across Turtle Island,"[18] acknowledging their differences and their shared history of colonialism. Using modern glass beads, plastic fusible craft beads, and synthetic materials, she creates twenty-first-century armor for Indigenous womxn, two-spirited,[19] and non-binary people. These bold pieces blend historical garment design and practices with pop street art aesthetics, evoking a futuristic glam warrior ready to battle harmful colonial legacies.[20] Blackburn employs photography to contextualize her work in natural, urban, and domestic settings, acknowledging the vast identities and experiences of their wearers.

Demetri Broxton
If I Ruled the World, 2019
Everlast® boxing gloves, cedar, cowrie shells, Japanese seed beads, Czech seed beads, silver wire, mirrors, red coral, nylon thread, stainless steel chain and hardware, herbs, frankincense
48 x 28 x 8 in.
Image courtesy of the artist and Patricia Sweetow Gallery

Catherine Blackburn
Ms. Chief of Change, 2018
Plastic beads, glass beads, pearls, nylon, wire, horsehair, plastic lace
36 x 60 in.
(photograph dimensions)
Photo: Tenille Campbell

Fitchburg, Massachusetts–based jeweler Breana Ferrara taps into the legacy of beadwork's talismanic properties with her indulgent beaded adornments and objects. In celebration of excess and hedonism, she seeks to imbue the wearer with confidence, joy, and self-expression. The corpulent human forms of her early work have recently given way to anthropomorphic explorations. Referencing cryptozoology and the paranormal, Ferrara painstakingly embellishes familiar but strange animal hybrids that intrigue and delight. She grants permission to the wearer to "loudly express something from deep within themselves that they otherwise may be afraid to express."[21] Each piece is born as a physical manifestation of a vulnerable or scary secret, coming to life to boldly face the light of day. In this way, the beadsmith becomes a kind of alchemist, transforming one of humanity's most basic forms into spiritual medicine.

Artist Leonardo Benzant, based in Richmond Hill, New York, imagines himself an "Urban Shaman," bridging the physical world and the hidden realms of our collective subconscious. His work begins with extensive studies and meditations on the transatlantic African diaspora. Benzant

Catherine Blackburn
The Waterhen Weaver, 2018
Plastic beads, wood, plastic lace, nylon, fleece
90 x 60 in.
(photograph dimensions)
Photo: Tenille Campbell

Breana Ferrara
Fertility Reptilian, 2019
Polyester fabric and stuffing, glass beads, sterling silver, enamel on copper, mother of pearl, shell, dyed cultured freshwater pearls, thread
26 x 9 x 6 in.
Photo: Jillian Moore

revels in the rituals and vibrant culture of transatlantic African people who, despite having endured a barrage of colonization and displacement over centuries, have retained powerful connections to their ancestors and traditions that defy destruction of the African spirit. He draws inspiration from his ancestral history—including Yoruba spirituality and ceremonial objects and Congolese jewelry and ideographic writing.[22]

Benzant's beaded sculptures hold both intricacy and heft, and while their scale makes them unlikely to be worn, it is clear that they live in conversation with the body. The Western lens has a bad habit of pulling art from its context and isolating it as an aesthetic object. For the Yoruba and Kongo people, across Africa, and in much of the world, art and jewelry are so inseparable from culture, ritual, and life that they do not have a distinguishing lexicon.[23] Benzant's sculptures do not exist as inert objects in white boxes; they breathe in the bodies standing next to them dazzled by their rhythmic colors, and in the bodies that came before them rejoicing in their immortality.

In the early nineteenth century, Indigenous people across North America were stripped of their artistic expression by Christian missionaries in the name of assimilation.

Teresa Sullivan
Advice, 2017
Glass beads, thread, wire
12 x 18 x 8 in.
Photo: Dan Kvitka

Each of these nine beadsmiths, bearing a history as long as humankind, crafts a new page in our collective human story with an object so utterly simple: the bead. In the words of Teresa Sullivan, "No other material relies on that little bit of nothing (the hole) to define it—it's the space, this absence of matter, that allows me to weave it to another thing." Perhaps it is in the space between where we can find connection—utilizing the gaps of our differences to weave ourselves to our ancestors, our cultural legacies, our global histories, and back into each other.

Jessica Todd is a writer, independent curator, and contemporary craft artist based in Tampa, Florida. She holds an MFA in Jewelry/Metals/Enameling from Kent State University and is the Assistant Curator of Exhibitions and Preparator at the Morean Arts Center in St. Petersburg, Florida.

Leonardo Benzant
Black Joy Takes Courage, 2019
Caucasian doll, fabric/clothes, acrylic, gel medium, monofilament, leather, glass seed beads, handmade ceramic bead, plastic pony hair beads, miscellaneous
98 x 48 x 5 in.
Photo courtesy of Claire Oliver Gallery

1 *A Labor of Love*, ed. Marcia Tucker (New York, NY: New Museum of Contemporary Art, 1996), 11. / **2** Lois Sherr Dubin, *The History of Beads: From 100,000 B.C. to the Present* (New York, NY: Abrams, 2009), 16. / **3** Dubin, *The History of Beads*, 19. / **4** Dubin, *The History of Beads*, 16-17. / **5** Hilary Hertzler, email message to author, June 12, 2020. / **6** Dubin, *The History of Beads*, 106, 263-265. / **7** Elias Jade Not Afraid, email message to author, June 2, 2020. / **8.** Dubin, *The History of Beads*, 132. / **9** Dubin, *The History of Beads*, 124. / **10** "Demetri Broxton," Patricia Sweetow Gallery, 2020, https://www.patriciasweetowgallery.com/artists/demetri-broxton. / **11** matt lambert, in discussion with the author, August 26, 2020. / **12** Teresa Sullivan, email message to author, May 7, 2020. / **13** Curtis Talwst Santiago, in discussion with the author, July 17, 2020. / **14** "Curtis Talwst Santiago: By Sea," Rachel Uffner Gallery, 2018, https://www.racheluffnergallery.com/exhibitions/detail/curtis-talwst-santiago_2/installation-stills. / **15** Osman Can Yerebakan, "Artist Curtis Talwst Santiago Introduces an Alter Ego to Help Navigate the Past," Observer, February 22, 2020, https://observer.com/2020/02/curtis-talwst-santiago-drawing-center-exhibition-can-i-alter-examines-history. / **16** "Terrace, British Columbia is situated on the unceded traditional territory and home to the Kitselas and Kitsumkalum people of the Tsimshian Nation." Catherine Blackburn, email message to author, June 21, 2020. / **17** Turtle Island is a name for the Earth or for North America; used by some Indigenous and First Nations people. / **18** Two-Spirit is a modern, umbrella term used by some Indigenous people in North America to describe Indigenous people in their communities who fulfill a traditional third-gender (or other gender-variant), ceremonial, or social role in their cultures. / **19** "New Age Warriors," Catherine Blackburn, 2019, https://www.catherineblackburn.com/new-age-warriors. / **20** Breana Ferrara, "In Conversation with Breana Ferrara," interview by Jessica Todd, Art Jewelry Forum, November 18, 2019, https://artjewelryforum.org/in-conversation-with-breana-ferrara. / **21** "Leonardo Benzant," Claire Oliver Gallery, 2019, https://www.claireoliver.com/artists/leonardo-benzant. / **22** Ideographic writing is a writing system in which the characters signify whole words or significant parts of words rather than sounds or syllables. / **23** Leonardo Benzant, email message to author, August 2, 2020.

Betsy Lewis: *The Figure of the Falling*

Brooklyn Metalworks, New York City
5.15.20 – 9.10.20

By Sarah Darro

The Figure of the Falling is a quiet meditation on corporality, memory, trauma, and the materiality of silver. This deeply personal body of work by Betsy Lewis opened at Brooklyn Metalworks as New York City shuttered in the midst of a pandemic that intrinsically altered our collective being. Lewis's exhibition of silversmithed objects, both sculptural and wearable, examines personal loss and mines the material of silver as a conduit for memory. The social reckoning that continues to rage outside the walls of the exhibition has brought another level of poignancy to the work, underscoring the affinity between personal trauma and societal crisis. I left feeling as though *The Figure of the Falling* was both prescient of the reckoning to come and a fateful reception for the public as they are met with a post-reality.

Silver is the material of heirlooms; it endures generations, bears witness to history, and embodies memories. It is also heavy. For Lewis, that weightiness is significant. It allows her to conceptualize the burden of traumatic memory, of grief, of coping with unbearable loss. It also allows her to materialize lasting commemorations. In her antecedent works, like *Sensorium*, Lewis avoided rendering the body directly. Rather, she occupied a space adjacent to it, forging imagined tools and medical instruments that conceivably worked in service to the body. *The Figure of the Falling* marks a significant departure, now articulating and adorning the corporeal subject head on, with its core as her focus.

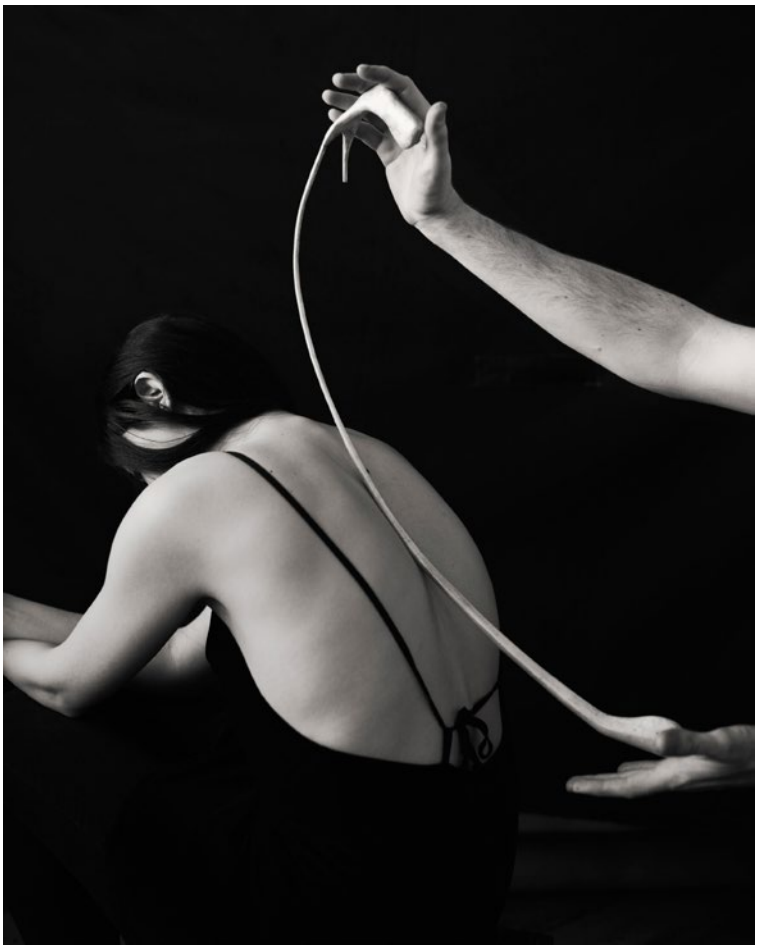
The primary fixtures in the exhibition are three low casket-shaped plinths aligned down the center of the gallery. Arranged on a diagonal axis, they visually interlock, forming a spinal column within the space. The display, which references funereal rites, merges with and informs the content of the work. Lewis built them to the exact dimensions of the uniform gravestones in Mount Herzl, Israel's national cemetery dedicated to fallen soldiers. She was struck by the care and commemoration for the dead in this necropolis, which was thoughtfully designed by an architect and a landscape designer who both fled Hungary to Palestine after World War II.

Each pedestal-vertebrae holds a single object; atop the first is *A Hymn, A Hum, A Wish*, a monumental sculpture of a broken wishbone. Nearly three feet in length, the work was cast and formed from four ingots of silver, the total amount of silver Lewis owned and was working with at the time her close friend passed away. The wishbone is the symbolic center. Buzzing from the energy of a fission, the remnant of a break, the oversized sculpture signifies a commemorative offering and a wishful sendoff into the next life.

Figure 1 Blanket, a dense, kinetic fabric swatch composed of silver wire knots, is the exhibition's pièce de résistance. In repose over a low rectangular plinth at the center of the gallery, it simultaneously evokes comfort and grief—a pall over a coffin. The aggregated mass of interlocking silver barbs resembles a heavy woolen blanket from afar, but upon closer inspection, its sharp tines rouse danger. When worn, the density of the material mimics the comforting weight of embrace, but its bristles needle into the skin like a silver cilice, or hairshirt. The dichotomous nature of the work—repellent yet comforting, dangerous yet protective—materially articulates coping with traumatic memory. Further, the iterative, labor-intensive process of building the work, knot by entangled knot, mimics the repetitive, almost obsessive manner in which the brain attempts to cope with loss. Knots are charged with corporeal metaphor, and for Lewis, "Knots are used as a technical way of building while also balancing the literal and abstract interpretations of the heart, the chest, and the belly."

Inside the third open-top pedestal lies *A Hollow Hold*, a meandering tube of soldered silver beads that takes the knotted shape of an aorta. Like *Figure 1 Blanket*, *A Hollow Hold* is also built from the accretion of singular, handwrought elements. Rather than the knots Lewis used as the building units for the blanket, the units for this piece are handmade beads formed from silver

Betsy Lewis
Figure 1 Blanket, 2020
Square sterling silver wire knotted and intertwined
19 x 17 x 1 in.
Photo: Antonio Ysursa



tubing. Each rounded patty is soldered on top of the next and the angle of the hammered and soldered edge directs the winding, organic shape of the tube. What I find particularly dynamic about Lewis's process is how she develops a set of organizing principles for a particular work and allows the minute differences between the handwrought elements to shape the greater piece. She finds form in the unity between controlled logic and chance, and the metalsmithing process itself feeds her conceptual inquiry.

The show's airier, wearable works, like the folded silver brooch *Pinched Heart*, which references the inflated cavities of the aorta, move up and away from the dense sculptures that compose the exhibition's spine. Suspended on the two walls flanking the column of pedestals, Lewis's kite-like brooches and thin beaded necklaces read as the breath-filled vascular system of the exhibition. *The Figure of the Falling*'s symbolic, yet abstracted presentation was a coup for art jewelry display, which often struggles to convey bodily association within the white-cube gallery context.

Lewis's ongoing examination of silver's potential as a conduit for memory continues in the photographic format. A series of associated images taken by Antonio Ysursa were captured by directing the camera lens at Lewis's work reflected in an antique silver platter. The monochromatic photos harness the silver's charged cultural association as a bearer of generational memory and the hazy-edged subjects take on the nostalgic, spectral quality of an heirloom. Further, silver is historically entangled with black-and-white photography. Silver gelatin prints, which make up most of the photographs of the twentieth century, are composed of suspended silver metal particles. These images of *The Figure of the Falling* extend Lewis's conceptual project and draw a connection between silver and photography in both their capacity to encode memory and their historic material partnership. The photography is printed in the exhibition's ephemera, but I found it so compelling and conceptually rich that I longed for a stronger presence within the exhibition itself.

Lewis ended her virtual artist talk for *The Figure of the Falling* by saying, "This work is for the hurt and the hopeful." This exhibition offers a quiet space to contemplate the body, trauma, memory, and loss. Though this body of work sprung from Lewis's personal well, it is universally relevant, particularly as we all process an unprecedented period of loss and uncertainty.

Left:
Betsy Lewis
A Hollow Hold, 2020
Formed sterling silver tubing beaded, soldered and strung
3 x 2 x 1 in., 21 in. chain
Photo: Antonio Ysursa

Right:
Betsy Lewis
A Hymn, A Hum, A Wish, 2018
Formed sterling silver and cast sterling silver soldered together
29 x 7 x 2.75 in.
Photo: Antonio Ysursa

Sarah Darro is an independent curator of contemporary craft and design. She has established an intersectional curatorial vision that is invested in reinvigorating museum spaces as forums for discourse, innovation, action and engagement through experience. Darro is the forthcoming 2022 Jentel Critic at the Archie Bray Foundation.

The Future of Craft is in Our Hands

Thanks to your support in 2020, CERF+ provided
more than $1.2 million in emergency assistance to 780 artists.

We still have more work to do!

Join the Artists Safety Net Today

cerf+
The Artists Safety Net
www.cerfplus.org

Carolina Sardi – Sculptor, 2020 COVID-19 Relief Grant, Miami, Florida

orion™

Close a chain. Build up a prong. Resize a ring. **Faster. Stronger. Better.**

Save time and money with an Orion pulse arc welder. Models starting at $2,300!

Save time and boost profits!
Slash repair times or create new work more efficiently with an Orion welder.

Work with many different metals!
With full energy control, create treasures of silver, gold, platinum, and more![1]

Trust in 15 years of Experience!
Sunstone's expert welding knowledge is empowering jewelers all over the world.

Ask about Sunstone's "Forever Warranty"!

When you join the Sunstone Circle protection plan your Orion welder is always protected.[2]

Call or Text **+1 801-658-0015** • Visit **www.sunstonewelders.com**

sunstone™
The Micro Welder Experts

©2021 Sunstone Engineering LLC. Sunstone and Orion are trademarks of Sunstone Engineering LLC. [1]While all Orion welders will work with many metals, the 150s and 200i models provide the most energy control. Orion 200i pictured MSRP $8,000. [2]Read the Terms of Service for complete details of the Sunstone Circle protection program. **A-METALSMITH APR 2021**

ROSS METALS
FINDINGS · WIRE · PLATE
LARGEST INVENTORY
BEST PRICES
WOW!
LOWER PRICES THAN STULLER! AND IN-STOCK INVENTORY!
ROSS METALS FREE SHIPPING
ASK FOR YOUR FREE CATALOGUES
USE PROMOTION: "FEDGROUND"
www.rossmetals.com
54 W. 47th St. New York, NY 10036
(800) 654-7677
(212) 869-1407

Gem, Jewelry & Lapidary
Wholesale Trade Shows
2021 Show Dates
Tucson, AZ (GEM MALL)..... April 10–18
Tucson, AZ (HOLIDOME)..... April 10–18
Franklin, NC..... May 14–16
Orlando, FL..... May 21–23
Minneapolis, MN..... June 7–8
Livonia, MI..... June 11–13
West Springfield, MA..... June 18–19
Franklin, NC..... July 22–25
Tucson, AZ..... September 9–12
Minneapolis, MN..... October 17–18
Livonia, MI..... October 22–24
Orlando, FL..... October 29–31
Asheville, NC..... November 2–3
West Springfield, MA..... TBD
Shows are for the trade only and are not open to the public. Business License or Sales Tax Certificate is Required.
G&LW INC.
Gem & Lapidary Wholesalers, Inc.
P.O. Box 98 Flora, MS 39071-0098
Phone: (601) 879-8832 | Fax: (601) 879-3282
E-Mail - info@glwshows.com | Website - glwshows.com

Master Casting & Cad
RESPONSIBLE AND SUSTAINABLE
JEWELRY CASTINGS
LAB GROWN DIAMOND LINES
100% RECYCLED GOLD
(312) 332-4434 | CASTINGANDCAD.COM

METALSMITH

ART DESIGN JEWELRY METAL

SNAGMETALSMITH.ORG/METALSMITH-MAGAZINE

Published by the Society of North American Goldsmiths.

2021 CALL FOR ENTRIES

CRAFTFORMS 2021

International Juried Exhibition of Contemporary Fine Craft

December 3, 2021–January 29, 2022

$10,000+ Awards

ONLINE APPLICATION:
craftforms.org

DEADLINE:
September 15, 2021

DIGITAL
ENTRY FEE: $45

Courtney Starrett & Susan Reiser
Modern Dowry
CraftForms 2018

wayne art center

413 Maplewood Avenue, Wayne, Pennsylvania 19087
610-688-3553 ■ wayneart.org

JEWELRY CLASSES

Comprehensive & Specialized Courses

- Pearl-Bead Stringing
- Diamond Setting
- Enameling/Cloisonne
- Jewelry Repair
- Wax Modeling
- Polishing/Buffing
- Casting/Mold Making
- Jewelry Designing

Beginners and Advanced Students
Day, Evening & Saturday Classes
Est. 1979, Licensed by NYS Ed. Dept.

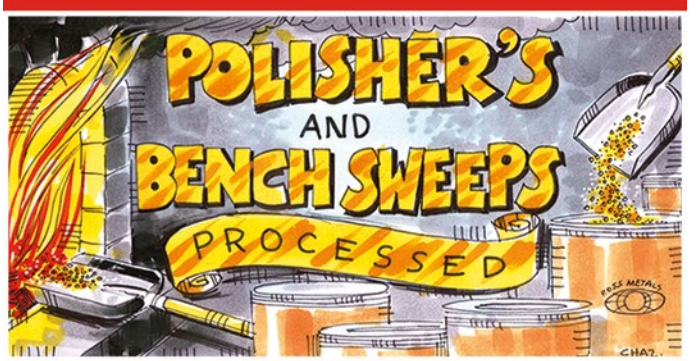
www.studiojewelersltd.com

SMALL GROUP INSTRUCTION

32 East 31st Street (Park & Madison)
New York, NY 10016
Call (212) 686-1944

STUDIO JEWELERS, LTD.
A Jewelry Learning Center

ROSS METALS



FREE PICK-UP SERVICE

www.rossmetals.com
54 W. 47th St. New York, NY 10036
(212) 869-3993 (800) 334-7191

RMS
Reactive Metals Studio Inc

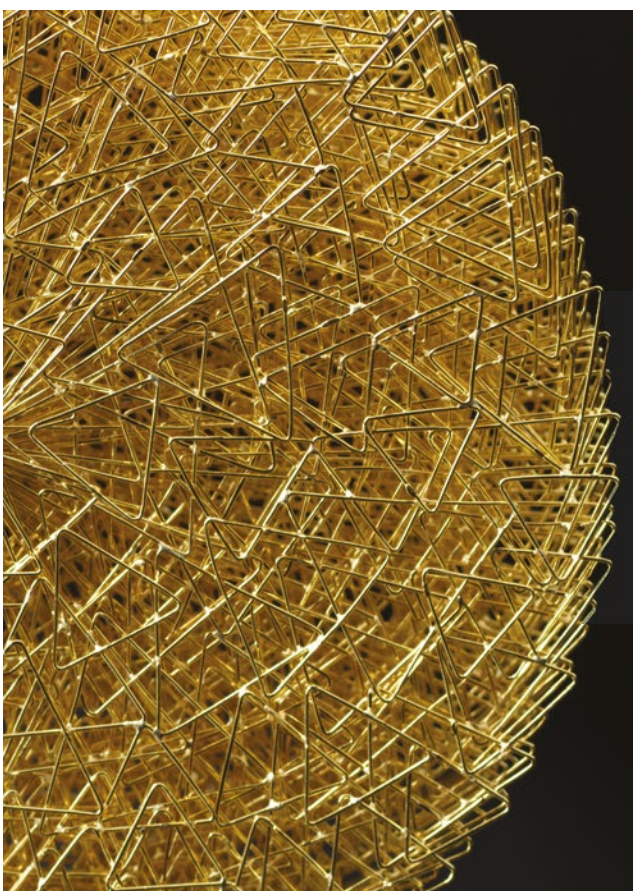
PO Box 890
Clarkdale, AZ 86324
www.reactivemetals.com
928.634.3434
928.634.6734 fax
800.876.3434 US Only

SARAH GRAHAM
METALSMITHING

Rich 18 K gold, dark oxidized cobalt chrome, and brilliant diamonds

A JEWELRY EXPERIENCE LIKE NO OTHER

Basalt, Colorado
www.sarahgraham.com 415-626-5250



POCOSIN ARTS
present the
SNAG

VIRTUAL PASSPORT LECTURE SERIES

GIOVANNI CORVAJA
ON A THIN THREAD OF GOLD

Virtual Lecture July 17, 2021 | 10:00AM - 11:30AM ET
Virtual Workshop July 18, 2021 | 10:00AM - 12:30PM ET

full information at
POCOSINARTS.ORG/LECTURE

sponsored by PEPETOOLS® Halstead

POCOSIN ARTS PRESENTS

NASH QUINN

PATTERN-FORMED ENAMELED VESSELS

ONLINE WORKSHOP

JUNE 3 & 10, 2021 | 4:00PM - 6:30PM ET

pocosinarts.org/pocosinartsonline

POCOSIN ARTS
School of Fine Craft

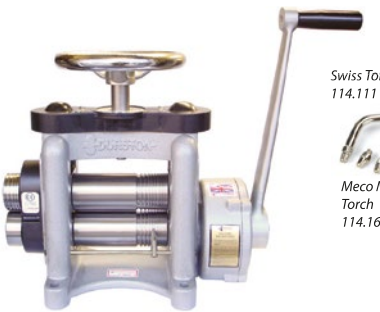
Tools & Findings You Will Love

Workbenches
013.001

GRS BenchMates

Genuine Swiss Made Files & Gravers

Ikohe Belt Sander



Durston Rolling Mills
128.118N
150mm Combo

Torches & Soldering Kits

Green Lion Saw Frame
149.695

Metals

Findings

GET SAVINGS

Sign up for our newsletter for

Special Offers & Coupon Codes

Shop Online & Save

800.772.3456

510.832.0355

OttoFrei.com

Otto Frei

Quality Jewelry Tools & Findings Since 1930

The **Perfect** Coupling

Create rings, bracelets, earrings and more with a Bonny Doon hydraulic press and Tru-Shape Silhouette Dies. Form shapes with your press, then use your Swanstrom disc cutter to quickly cut out the domed silhouettes. Get clean, consistent results every time from two American-made brands you trust—
Bonny Doon and **Swanstrom**.

Learn more about Tru-Shape Silhouette Dies.
Scan this QR code with your smart device
or search "Tru-Shape Silhouette Dies" at
riogrande.com.

RIO GRANDE®
Since 1944

800.545.6566 #RioJeweler riogrande.com

For your bench. At your side.